CATALOGUE *and* ANNOUNCEMENT *of*

THE
WARD-BELMONT SCHOOL
FOR YOUNG WOMEN

A JUNIOR COLLEGE
Accredited by the
ASSOCIATION OF COLLEGES AND SECONDARY SCHOOLS
OF THE SOUTHERN STATES

Representing the Union of

BELMONT COLLEGE

Founded by
Miss Ida E. Hood and Miss Susan L. Heron in 1890
Thirty-sixth Year

AND

WARD SEMINARY

Founded by
William E. Ward, D.D., in 1865
Sixty-first Year

1925-1926

FEBRUARY, 1926

BELMONT HEIGHTS
NASHVILLE, TENNESSEE
U. S. A.

CALENDAR, 1925-1926

Opening and Organization
September 16, 1925

Thanksgiving Day
November 26, 1925

Christmas Vacation
Approximately two weeks

Baccalaureate Sermon
May 30, 1926

Class Day and Park Exercises
June 2, 1926

Reception to Alumnæ and Graduating Classes
June 2, 1926

All-Club Dinner
June 2, 1926

Commencement Day
June 3, 1926

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LILLIAN NEUSTAEDTER
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Graduate of the New York School of Fine and Applied Arts

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Director School of Expression
Graduate, New England Conservatory; Postgraduate, Boston School of Expression; Special Courses in New York, Chicago, and Boston

MARY HARRIS COCKRILL
Expression
B.A., Vanderbilt University; Graduate, Boston School of Expression

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Director School of Physical Education
Graduate, Sargent School of Physical Education and of Gilbert Normal School for Dancing; Student, Harvard Summer School and Columbia University; Special Student in Corrective Gymnastics, Children's Hospital, Boston

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Physical Training, Athletics, Swimming
Diploma from Possee Gymnasium, Boston; Special Student, Chaliff School, New York, and Columbia University

SARAH CLAYTON JETER
Assistant in Athletics and Swimming
Graduate, Ward-Belmont School

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Riding

LAWRENCE GOODMAN
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Pupil of Ernest Hutcheson, Josef Lhevinne, and Sigismund Stojowski; Student at Ferrucio Busoni's Master School for Pianists, Basel, Switzerland; Scholarship Pupil, Peabody Conservatory of Music, Baltimore, Md.; Formerly Teacher of Piano, Von Ende School of Music, New York City; has concertized extensively in United States

LOUISE BEST

Piano

Pupil of Ernest Hutcheson and Sigismund Stojowski; Pupil at Sterns University, Berlin; Pupil of Rudolph Ganz; Theoretical Courses in the Institute of Musical Arts, New York

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Graduate, Beethoven Conservatory, St. Louis; Pupil of Arthur Foote and B. J. Lang, Boston; three years in Paris with M. Moszkowski and Wager Swayne

BUDA LOVE MAXWELL

Piano

Graduate, New England Conservatory of Music under Madame Hopekirk and George Proctor; Pupil of Harold Bauer and Wager Swayne, Paris

ANNIE PHILLIPS RANSOM

Piano

Certificate Royal College of Music, London

HAZEL COATE ROSE

Piano

Pupil of William H. Sherwood, Glenn Dillard Gunn, Victor Heinze; Formerly Teacher of Piano, Cosmopolitan School of Music, Indianapolis, Ind.

ESTELLE ROY SCHMITZ

Piano

Pupil of S. B. Mills, Harold von Mickwitz, and Joseffy, New York; Otto Nietzel and Steinhauer, Germany

AMELIE THRONE

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For three years Pupil of Chevalier Edouardo Carrado, Famous Teacher of Italy; for two years Pupil of Chevalier Alfredo Sermiento, Caruso's Coach; Pupil of Commendatore B. Carelli, Director Naples Conservatory; Pupil of Lombardi, Florence, Italy; Pupil of Buzzi Peccia and Carbone, New York; Pupil of Signor Baraldi, London

FLORENCE N. BOYER

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Student of Music in Oberlin College; Pupil of Signor Vananni, Italy; Mesdames de Sales and Bossetti, Munich; Oscar Seagle and de Reszke, Paris

HELEN TODD SLOAN

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KENNETH ROSE

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THE WARD-BELMONT SCHOOL

HISTORICAL SKETCH

WARD-BELMONT, a junior college for young women, is the outgrowth of the union of Ward Seminary and Belmont College. Ward Seminary was founded in 1865 by William E. Ward, D.D., and Belmont College was founded in 1890 by Misses Ida E. Hood and Susan L. Heron. In June, 1913, the two schools were united on the Belmont campus under the charter name, "The Ward-Belmont School." Ward-Belmont is not forgetful of her past; she honors her founders, she reveres the two parent schools, and points with pride to that long line of graduates and students who have gone out into life's service, and whose happy memories and genuine affection for the old schools now bind them to the new.

A record of long service in the national field constitutes the richest heritage and the real asset with which Ward-Belmont pursues her new and larger life.

NASHVILLE AND ITS ATTRACTIONS

Nashville has an enviable record as an historical, educational, and cultural center.

The chosen location of great universities, professional schools, colleges, and preparatory schools, Nashville has established a far-famed reputation as a center of learning. Ward Seminary and Belmont, through their long and honored careers, have contributed much toward winning for the city of Nashville her merited title of "The Athens of the South." These two schools, in coöperation with Vanderbilt University and George Peabody College for Teachers, have given a distinct charm and atmosphere of culture which makes this city an ideal home for students.

On an imposing eminence the State Capitol stands, an interesting example of classic architecture. In its grounds is the tomb of President James K. Polk. Located at a central point in the Centennial Park is a facsimile of the Parthenon, true in every detail. On one of the many beautiful

drives and car lines is Belle Meade, for many years a celebrated stock farm. Twelve miles from Nashville is the Hermitage, the home and burial place of Andrew Jackson, President, statesman, and warrior. Not far from the Ward-Belmont campus is the battlefield of Nashville, and near by stretches the scene of the battles of Franklin and Stone River. Within a few hours' ride are Lookout Mountain and Mammoth Cave. Nashville is within easy reach of all the historical points of Tennessee.

In addition to the cultural advantages offered by Nashville through its educational and historical interests, an opportunity is given by the city to hear many of the most famous artists, readers, and lecturers. Nashville thus affords the means of acquiring a most liberal culture.

THE CAMPUS

Ward-Belmont stands in the beautiful hilltop park formerly the site of Belmont, and to both the grounds and buildings extensive additions have been made. The campus, containing thirty acres, is surrounded by one of the best residence sections of Nashville. It is sufficiently removed to give that quiet and seclusion which are conducive to studious habits; yet the railway station, the shopping districts, and the churches of all denominations in the city are easily accessible by car. Ward-Belmont is located in the vicinity of Vanderbilt University and George Peabody College for Teachers, and has an elevation of one hundred feet above the city.

CLIMATE AND HEALTH

The bracing atmosphere and temperate climate of Middle Tennessee make Nashville an ideal location for school work. Pupils from more northern States, as well as those from farther south, find here a school unexcelled in physical advantages. The mild weather and the inviting campus encourage outdoor sports and games, which have contributed much toward maintaining the excellent health record of the school.

Ward-Belmont realizes just how much the health of its students depends on physical conditions, and safeguards their health in every possible way. The buildings are sani-

tary; the drinking water is filtered, sterilized, cooled, and is supplied in hygienic fountains throughout the buildings; trained and experienced nurses have charge of a well-ordered infirmary. A further precaution is the requirement that a certificate of good health be furnished by every resident student.

Ward-Belmont realizes that, in order to reach the best mental as well as physical results, one must have good, nourishing food. Especial care is paid, therefore, to the meals and their preparation. The kitchen and bakery have the latest improvements in steam cooking, gas and electric appliances, and cold storage; the dining halls are commodious and attractive. The menus are supervised by a trained dietitian.

The physical safeguards and the abundant supply of wholesome, nutritious food, the regular habits and ordered life of the school, and physical culture scientifically adapted to the student's individual needs are potent factors in promoting the excellent health record of Ward-Belmont.

BUILDINGS AND EQUIPMENT

The plan of the buildings is that of a quadrangle with one open side. On the north side of this square are located Fidelity, North Front, South Front, and Founders Halls, with the drawing rooms, the auditorium, and the dining rooms; on the east, three other residence halls—Pembroke Hall, Heron Hall, and Senior Hall; on the south, the Academic Building and the new Gymnasium. Other buildings on the campus included in the school plant are the new High School Building, the music practice house, the social club buildings, and the heating plant. The buildings are handsome and commodious, and are models in their adaptation to school use. They are fitted with the most improved methods of sanitation, heating, lighting, ventilation, and fire escapes.

The Academic Building, in classic colonial architecture, was completed and equipped in 1914. In this building are the large, well-lighted classrooms, the library, the science laboratories, the expression and art studios, and the administration offices. The library is under the care of expe-

rienced librarians, and is open every day, except Sunday, from 8 A.M. to 5:30 P.M., and every evening, except Saturday and Sunday, from a quarter past seven to a quarter to ten. It contains about seventy-five hundred well-chosen volumes, and its reading tables are liberally supplied with standard magazines.

A gymnasium, with every modern improvement, has just been completed. It is a handsome three-story brick building, with stone trimmings, conforming in style to the Academic Building, with which it connects. The first floor is given over to bowling alleys, showers, lockers, and linen, shampoo, and hair-drying rooms. The office of the swimming teacher is also on this floor. The entrance hall and corridors of this floor are terrazza. The floors of the shower, shampoo, and hair-drying rooms are white tile.

The second story of the building constitutes the main floor for gymnasium work, and provides a spacious, well-lighted room for all forms of gymnastic exercise. The third floor contains the visitors' galleries, a studio for æsthetic dancing, and three small rooms for special classrooms, board meetings, and trophies.

The swimming pool is in a separate building, which connects with the gymnasium on a lower floor through two entrances. The entrance to the audience balcony of the pool is gained from the second floor of the gymnasium. The pool has the advantage of overhead sunlight and good outside ventilation through a large skylight and windows both on the lower and balcony floors.

Separate dormitories are provided for college and high-school students, thus promoting the individual welfare of each department. These residence halls are well furnished and in their arrangements meet every demand of comfortable and refined home life. Pembroke, Senior, and Heron Halls are arranged in suites of two double rooms with connecting bath, or, in some cases, of two single rooms with connecting bath. Other dormitories have either separate double rooms, with ample sanitary appointments and baths on every floor, or bath suites of two double rooms each. Each room is furnished with rugs, dresser, table, chairs, single iron beds, and, with few exceptions, separate closets. All the rooms have outside exposure, with abundant sunlight and fresh air.

FACULTY

The real strength of a school lies in its teaching force. Ward-Belmont selects her faculty with care, and in the various departments are men and women of the highest ideals who have been educated in standard colleges and universities of this country and abroad and who have had successful experience in the classroom. In the literary work, in Music, Art, Expression, Home Economics, and in Physical Education, the same high standards are upheld. Ward-Belmont believes that true education is character building, and selects her faculty with this in mind. Believing in the inspiration from personal touch between teacher and pupil, the school maintains an approximate ratio of one faculty member to ten resident students. Ward-Belmont is characterized by cordial friendship and sympathetic interest in the attitude of the faculty toward the students in all the activities of the school.

HOME LIFE

The President and his family and many of the teachers and officers of the administration live in the residence halls, and their presence as constant advisers and sympathetic friends contributes much to that spirit of comradeship and good cheer so evident in the school. Constant appeal is made for sincere coöperation on the part of every student in maintaining wholesome standards of school living. Handsome drawing-rooms, attractive corridors, inviting rest rooms on every hall, and the unusual feature of a roof garden for recreation, all attest the care with which the home comforts and pleasures have been anticipated.

SOCIAL CLUBS

Ten clubs, with a membership of fifty to sixty each, are a pleasant and helpful feature of the social life of the school. Membership in one of these clubs is expected of every resident student. They meet formally once a week for social, literary, or musical programs, and informally at other times for recreation. A spirit of loyalty in the clubs develops in the students the best qualities, mental and moral as well as social.

RELIGIOUS ACTIVITIES

Christian homes all over the land are sources from which our students come. Though no sectarianism is lived or taught, earnest effort is made to stimulate and strengthen the impulse toward Christian life and service. Regular Bible courses form part of the curriculum, and there is an active Young Women's Christian Association, in which members of the faculty coöperate with the students. The association and the school jointly employ a secretary, who directs the activities of the Y. W. C. A. so that the influences of this organization are made vital in the life of the school. Systematic Bible training and mission study, daily devotional exercises at chapel, and frequent visits by the pastors of the city are among the agencies by which the school life is made wholesome and inspiring. The spirit of church loyalty is fostered by requiring each student to attend the church of her parents' choice on Sunday morning.

DRESS AND HOUSEHOLD ARTICLES

Extravagance and extremes in dress are firmly discouraged. The administration presents its ideas and regulations for appropriate dress for the Ward-Belmont girl in a dress circular, which will be sent on request to each mother who contemplates sending her daughter to the school.

An abundant supply of table napkins, towels, sheets, pillowcases, and bedspreads is furnished each student at a reasonable charge for the year.

GOVERNMENT

Discipline in Ward-Belmont is simplified by a modified form of student government, properly safeguarded by faculty coöperation and supervision. This organization consists of (1) a student council, composed of representatives chosen by the students from the High-School as well as the College classes; (2) a faculty committee, appointed by the President; and (3) the President.

LECTURES AND ENTERTAINMENTS

The presence in Nashville of great universities and professional schools and various church boards insures the coming of famous lecturers and entertainers. Lectures on

a great variety of subjects, free to the student body, are delivered during the year by men and women of distinction. Artists of international reputation are frequently brought to Nashville. In the past Ward-Belmont students have had the opportunity of hearing the following, among other notable people:

LECTURERS—President Arthur T. Hadley, E. E. Barnard, Leon H. Vincent, Emil G. Hirsch, Russell H. Conwell, William Hawley Smith, Lorado Taft, William J. Bryan, President W. H. Taft, President Woodrow Wilson, United States Senator Luke Lea, Robert E. Speer, United States Senator W. R. Webb, Dr. Carolyn Geisel, Francis E. Clark, Bishop W. R. Lambuth, Evangelist J. Wilbur Chapman, President John Franklin Goucher, Bishop W. F. McDowell, Bishop Thomas F. Gailor, Bishop Eugene R. Hendrix, President W. H. P. Faunce, Dan Crawford (of Africa), Henry Oldys, Camden M. Coburn (archæologist), Dr. G. Campbell Morgan, Bishop McConnell, Henry Turner Bailey, Stephen S. Wise, William D. MacClintock, Frank Alvah Parsons, Lieutenant Delaroche-Vernet, Captain Pierre Loriot, General Sir Walter Lawrence, Monsieur Cestre, Dr. Clarence D. Ussher, Dr. William Jay Hudson, S. Parkes Cadman, Richard Burton, John Powys.

AUTHORS—Hamilton W. Mabie, Richard G. Moulton, John A. Wyeth, Josiah Strong, Felix Adler, George Kennan, Marion Crawford, Newell Dwight Hillis, Lyman Abbott, Walter H. Page, J. Ward Stinson, James Whitcomb Riley, Ruth McEnery Stuart, Rabindranath Tagore, John Trotwood Moore, Elizabeth Fraser, Vachel Lindsay, Edward Steiner, Padriac Colum.

READERS—Montaville Flowers, Frank C. Elliott, Ida Benfey, Caroline Gordon, Leland Powers, Bertha Kunz Baker, Fred Emerson Brooks, Eulie Mae Rushmore, Ella Sedgwick Southwick, C. E. W. Griffith, Carolyn Foye Flanders, Madame Labadie.

MUSICIANS—Tetrazzini, Melba, Paderewski, Liebling, Saville, Ovide Musin, Clarence Eddy, Royal Italian Band, Metropolitan Grand Opera Company in Parsifal, Calvè, Kubelik, Leandro Campanari (violinist), Cecil Fanning (baritone), Madame Zimmerman (soprano), Oscar Seagle (baritone), Leopold Kramer, Francis McMillin, Max Bendix, Maud Powell, Arthur Hartmann, Fritz Kreisler, Emil Sauret, Carl Grienauer, Steindel, Edward Baxter Perry, Leopold Winkler, Sherwood, Gertrude Peppercorn, Burmeister, Josef Hoffman, Mark Hambourg, Bloomfield Zeisler, Percy Grainger, Augusta Cotlow, Harold Bauer, Carrena, Reisenauer, Godowski, de Pachman, George Hamlin, Glenn Hall, Bonci, Bispham, DeReszke, Muriel Foster, Homer, Schumann-Heink, Mary Garden, Nordica, Sembrich, Gadski, Alice Neilson, Alma Glück, Frances Ingram, Christine Miller, Julia Culp, Frederic Morley, Angelo Cortese (harpist), Ricardo Martin, Jomelli, Gerville Reache; the Zoellner String Quartette; Tollefsen Trio; the Strauss, Victor Herbert, Russian, Minneapolis, and Cincinnati Symphonies; the Damrosch Orchestra; the United States Marine Band; the Savage Opera Company, the Aborn Opera Company, the Lom-

bardi Opera Company, the Boston Grand Opera Company, the New York Philharmonic Orchestra; Spiering, Galli-Curci, John McCormack, Josef Bonnet, Mischa Elman, Werrenrath, Stracciari, Caruso, Grand Opera Quartette, Farrar, Breslau, Lhevinne, Levitzki, Erna Rubinstein, Martinelli, Rosa Ponselle, Edward Johnson, Ukranian Choir, Arthur Rubinstein, Paul Kochauski, Sistine Chapel Choir, Maria Jeritzka, San Carlos Opera Company, Navoes, Frieda Hempel, Jascha Heifetz, Ernest Hutcheson, DePachman, Matzenauer, Giuseppe De Luca.

EXCURSIONS

Nashville has an interesting historical and geographical setting. Every year the students are given opportunities to visit Mammoth Cave, Lookout Mountain, The Hermitage, and other historical places in or near Nashville. A trip to Washington, New York, and Niagara will be offered for the Christmas vacation, should a sufficient number be interested. In accordance with the custom of many years, a school party will spend the summer vacation in Europe under the chaperonage of Ward-Belmont teachers.

NASHVILLE REFERENCES

Any patron of Ward-Belmont may be consulted; and while we confidently refer inquirers to any citizen of Nashville, we are formally authorized to say that any one of the gentlemen named below will cheerfully answer inquiries:

James I. Vance, D.D., Pastor First Presbyterian Church.
E. P. Dandridge, D.D., Rector Christ Episcopal Church.
George Stoves, D.D., Pastor West End Methodist Church.
H. B. Trimble, D.D., Pastor McKendree M. E. Church.
W. F. Powell, D.D., Pastor First Baptist Church.
Carey E. Morgan, D.D., Pastor Vine Street Christian Church.
L. C. Kirkes, D.D., Pastor Broadway-Hillsboro Presbyterian Church.
James M. Maxon, D.D., Bishop Coadjutor, Diocese of Tennessee.
E. C. Dargan, D.D., Secretary Baptist Sunday School Board.
E. B. Chappell, D.D., Sunday School Editor M. E. Church, South.
J. E. Clarke, D.D., Editor Presbyterian Advance and Secretary of College Board of Presbyterian Church, U. S. A.
S. H. Chester, D.D., Secretary Foreign Missions of Presbyterian Church in the United States.
Chancellor James H. Kirkland, Ph.D., Vanderbilt University.
W. L. Fleming, Ph.D., Dean of Vanderbilt University.
President Bruce R. Payne, Ph.D., George Peabody College for Teachers.
C. A. McMurry, Ph.D., Professor of Education, George Peabody College for Teachers.
W. D. Weatherford, Ph.D., President Southern Y. M. C. A. College.

James E. Caldwell, President Fourth and First National Bank.
P. D. Houston, President American National Bank.
William Nelson, President Nashville Trust Company.
A. E. Potter, President Commerce Union Bank.
Whitefoord R. Cole, President N., C. & St. L. Railway.
W. R. Manier, Sr., Secretary Chamber of Commerce.

MUSIC, ART, AND EXPRESSION

Ward-Belmont offers to girls and young women exceptional opportunities for the study of the Fine Arts. The work in these subjects is of the same high standard as that in the Liberal Arts department. Frequent music recitals tend to develop an appreciation for that which is best in this field. Students are always made welcome to the Art studios, and special exhibitions are given to cultivate a love for the beautiful in color and form. In the School of Expression class recitals at frequent intervals afford to the participants splendid opportunity for development, and to the school at large an excellent means of culture. Attractive studios and an inspiring environment make the work of these departments a genuine delight. The teachers represent the best culture and training of this country and Europe. They have established an enviable reputation for Ward-Belmont as one of the distinct centers for the training of young women in subjects so important in the development of æsthetic taste and temperament.

HOME ECONOMICS

Domestic Science and Domestic Art are now regarded as essential in a well-rounded education for women. Responding to this progressive movement, Ward-Belmont maintains a thorough department for the study of the home and its varied problems. With its comprehensive courses, its attractive and well-equipped laboratories, and with its able corps of teachers, this department of practical worth holds an established place among the departments of the school.

BUSINESS COURSES

To meet still further the needs of the present time, Ward-Belmont is offering special courses in Stenography, Typewriting, and Bookkeeping, thus giving an insight into the practical fundamentals of business.

There is a growing realization that in the future women

must be prepared, not only to conduct the business affairs of the home, but also to share in the leadership of civic affairs, and in many cases to fill positions of executive responsibility or to manage their own estates.

PHYSICAL EDUCATION AND PLAYGROUND SUPERVISION

Thorough courses are offered in Physical Education and in Playground Supervision, subjects which are being emphasized to-day as never before in education. The campus affords opportunity for outdoor games, the gymnasium is so equipped that exercise may be adapted to the individual needs of the pupil, and the swimming pool is modern at every point and free to all students. Trained teachers are in charge of every feature of this department. The work in Playground Supervision is so planned that the students enjoy the recreation, and at the same time grasp the methods by which directed play may be made to promote health, stimulate the intellect, and lift the moral tone of any community.

COURSE OF STUDY IN LIBERAL ARTS

Ward-Belmont offers a Junior College Course, corresponding to the four years of a preparatory school and the Freshman and Sophomore years of a standard four-year college. A student who contemplates entering a certain college or university after the completion of this course should advise the Dean in advance, that the subjects which she takes in Ward-Belmont may be those required by that institution.

In the Liberal Arts Department, Ward-Belmont offers a Classical Diploma and a General Diploma. With certain limitations, work in Music, Art, or Expression may be counted toward the latter.

At the end of the first four years of the course, corresponding to the high-school period, students may receive the High-School Certificate, provided the proper balance has been maintained by the completion of courses prescribed. Those earning this certificate can ordinarily complete requirements for a Ward-Belmont Junior College Diploma in two additional years, or they may be admitted without examination to leading colleges and universities which admit

students on certificates, provided in each case the peculiar entrance requirements of the institution considered have been met.

ADVICE ON CHOICE OF SUBJECTS

It is our desire that the courses of study be clearly understood by parents and prospective pupils. Again, it is important that each pupil's course be carefully planned on the basis of work already completed, and that individual tastes and aims be taken into account. To accomplish these ends, correspondence and personal conference with the Dean are cordially invited. A complete course of study for the ensuing year should be filed in the Dean's office by August 15, or as soon thereafter as possible. Prospective patrons are urged to coöperate with us in working out this course of study. Plans so made can be modified, if it seems desirable to a patron, on the opening days of school; but further changes during the year are usually discouraged. Continuity of effort and the greatest advancement can in this way be secured.

APPLICATION FOR ENROLLMENT

Early application is advised. This application should be made on the school's special blank, which calls for references, and must be accompanied by a physician's certificate as to the health of the applicant. These forms will be sent on request, and no student can be definitely enrolled until they are properly filled out, submitted to the Registrar with the enrollment fee of $25, and formally accepted.

SCHOOL OF LIBERAL ARTS

JUNIOR COLLEGE DEPARTMENT

ADMISSION.—Admission to the College Department is based on graduation from an accredited four-year high school or the presentation of 15 acceptable units. For those who apply for the Junior College diploma the following units are prescribed: English, 3; Algebra, 1; Plane Geometry, 1; one foreign language, 2. The remaining 8 may include any unit offered by an accredited four-year high school and meeting the general requirements as defined by the North Central, the Southern, or other standardizing agency of colleges and secondary schools. However, not more than 3 units in vocational subjects and no fewer than 2 units in a foreign language will be accepted.

CREDIT HOUR.—An hour represents one hour of recitation or lecture per week for thirty-six weeks or two hours per week for one semester in a college course.

Two or more hours of laboratory work correspond to one hour of lecture or recitation, depending upon the nature of the laboratory work.

In Art, three hours credit is given for ten hours of supervised studio work per week. In Music, credit is given for History of Music, Harmony, and Ear Training on the basis of weekly recitations. In Expression, three hours credit is given for four hours of prepared class work and the necessary collateral and group work.

HOURS RECOMMENDED.—For the average college student a maximum of fifteen hours of literary work is recommended, but under certain conditions a minimum of twelve and a maximum of seventeen are permitted.

SPECIAL SUBJECTS.—Not more than a total of nine hours may be counted toward a diploma for work in the departments of Music, Art, Expression, and Home Economics. Work in these departments, when completed elsewhere, will be credited toward a certificate or diploma in these special departments.

FOREIGN LANGUAGE REQUIREMENT.—Students presenting

only two high-school units of foreign language are required to take two courses in college; those presenting three or more units are required to take at least one advanced course in college.

CLASSIFICATION.—The work completed by the beginning of the school year determines the class to which a student belongs. A High-School graduate meeting the above requirements is classified as a first-year college student. A student who has credit for twelve hours of college work is classified as a second-year College student. Any college student who is not carrying twelve hours of college work is classified as a Special. All second-year college students who have met the entrance requirements for a diploma and are registered for a course leading to a diploma at the end of the school year are classified as Seniors.

RESIDENCE REQUIREMENTS.—For a diploma in the College or any Special Department, at least one full year's work must be completed in Ward-Belmont. To receive credit for advanced standing, the student must present to the Dean proper credentials from an approved institution of junior or standard college grade. The college credit given will then be determined, in no case to exceed fifteen session hours.

EXAMINATION AND MARKS

An examination is given in every course in accordance with the schedule issued.

Reports are issued at the end of each quarter in accordance with the following system: A, excellent; B, good; C, fair; P, passing; D, not passing; E, absolute failure; X, absent from examination.

No student will be given credit for any course in which every recorded grade is P, except upon examination covering the entire course.

QUALITY HOURS

Quality hours may be earned in the following manner: A three-hour course completed with a grade of A is equivalent to nine quality hours; with a grade of B, to six quality hours; and with a grade of C, to three quality hours.

REQUIREMENTS FOR JUNIOR COLLEGE DIPLOMAS

Classical Diploma

The completion of thirty quantity and thirty quality hours of college work, including English A, English B, Mathematics A, Latin A; three hours of French, German, or Spanish; three hours of History; and four hours of Science.

General Diploma

The completion of thirty quantity and thirty quality hours of college work, including English A, English B, one or two courses of foreign language, three hours of History, or four hours of Science.

HIGH-SCHOOL DEPARTMENT

Students who have completed the usual Grammar-School grades will be admitted without examination to the first-year High School or Freshman Class.

A student's yearly schedule should consist of four subjects, credited as one unit each. However, under certain conditions, a minimum of three units and a maximum of five are allowed.

A unit represents five periods of at least forty-five minutes each per week for a year in a subject ordinarily taught in standard high schools, each recitation requiring preparation.

In Music, two lessons per week for a year, one and one-half hours' daily practice, and two recitations per week in a musical science are credited as one unit. In Art, ten periods of supervised studio work per week are credited as one unit. In Expression, five periods of prepared class work per week are credited as one unit. Not more than two units in these subjects will be credited toward a high-school certificate, and no credit is allowed for such work completed below the Junior year.

A single preparatory year in a foreign language is given no credit unless it is followed by a second year of work in the same language.

College credit will not be allowed for a high-school course in excess of those units required for college entrance.

The work completed by the beginning of a school year determines the class to which a student belongs. Four com-

pleted units give Sophomore classification; eight, Junior; and twelve, Junior Middle. If a student lacks not more than one of the required number of units, she will be given conditional classification.

For a certificate in the High-School Department, sixteen completed units are necessary, of which at least one full year's work of four units must be completed in Ward-Belmont.

The same grading system is used in both College and High-School Departments.

REQUIREMENTS FOR HIGH-SCHOOL CERTIFICATE

The High-School Certificate is awarded to students who have completed sixteen preparatory units, including three or four units in English (to include Course IV), two units in a foreign language, one unit in History, one unit in Science, two units in Mathematics (to include Course III). A total of not more than two units will be allowed for work in such subjects as Music, Art, Expression.

DESCRIPTION OF COURSES

(Preparatory courses are designated by Roman numerals; College courses, by letters. The school reserves the right to withdraw any class for which there are not as many as ten applicants.)

ENGLISH

The importance of the department of English in both its branches of Rhetoric and of Literature is duly recognized, and the work carefully and amply provided for by a full corps of college and university-trained teachers. Throughout the course the utmost stress is placed on writing as training for systematic work, clear thinking, originality, and the habitual and easy use of good English. The aim of the work in Literature is to foster, through a study of masterpieces, a taste for the best that has been written, an admirable means of mental discipline, as well as of liberal culture. The study of English is closely correlated with that of other departments, including History and Languages, in order to give the student broader understanding and to make her school work more generally and permanently valuable. Personal conferences for guidance and for correction in theme work are required in all Rhetoric courses, as are memory work of selected passages and carefully prepared reports of supplementary reading in Literature.

Course I. Literature (once a week).—Study and Reading: Selections from American poetry, with special attention to Poe, Lowell, Bryant, Whittier; Scott's Ivanhoe; Franklin's Autobiography.

Composition and Grammar (three times a week).—Review of Grammar. Special attention given to letter writing, narration, description, and paragraphing.

Freshman, four hours a week. One unit credit.

Course II. Literature (twice a week).—Study and Reading: (1) Addison and Steele's Sir Roger de Coverley Papers; (2) Shakespeare's Merchant of Venice; (3) Coleridge's Ancient Mariner or Macaulay's Lays of Ancient Rome; (4) Eliot's Silas Marner and Goldsmith's Vicar of Wakefield.

Composition and Grammar (twice a week).—Review of Grammar. Continued drill in narration and description; special study of the development of the paragraph.

Sophomore, four hours a week. One unit credit.

Course III. Literature (twice a week).—Study: (1) Shakespeare's Macbeth; (2) Macaulay's Life of Johnson or Carlyle's Essay on Burns; (3) Tennyson's Idylls of the King or Palgrave's Golden Treasury, Books II and III; (4) Lamb's Essays of Elia.

Parallel Reading.—(1) As You Like It or Twelfth Night or Midsummer Night's Dream; (2) Arnold's Sohrab and Rustum and The Forsaken Merman or Goldsmith's Traveler and The Deserted Village; (3) Dickens' Tale of Two Cities or Hawthorne's House of the Seven Gables; (4) chief narratives of the Old Testament.

Composition (twice a week).—Study of narration, description, exposition, argument; special attention to development of the paragraph and to sentence structure; review of Grammar.

Junior, four hours a week. One unit credit.

Course IV. Literature (twice a week.)—Study: (1) Chaucer's Prologue; (2) Shakespeare's Henry V; (3) Milton's Minor Poems; (4) Emerson's Essay on Manners; (5) Burke's Speech on Conciliation or Washington's Farewell Address and Webster's Bunker Hill Oration or Macaulay's Speech on Copyright and Lincoln's Address at the Cooper Union.

Parallel Reading.—(1) Shakespeare's The Tempest or Richard III; (2) Tennyson's The Princess; (3) The Iliad (Books XI, XIII, XIV, XV, XVII, XXI may be omitted); (4) Thackeray's Henry Esmond or Jane Austen's Pride and Prejudice.

Rhetoric and Composition (twice a week).—Continued study of narration, description, argument, exposition; emphasis laid on gathering and arranging material for long expositions; careful review of sentence structure and paragraph development.

Junior Middle, four hours a week. One unit credit.

Course A. Advanced Course in Rhetoric and Composition.—Review of rhetoric and composition. Review of rhetorical principles. Daily and fortnightly themes, oral and written, with individual conferences. Narration; study and practice in the short story. Exposition; analysis of such essays as those of Arnold and Stevenson; critical papers.

On the completion of the course a provisional pass mark is given. If subsequently a student is reported deficient or careless in English Composition, she may be required to take additional work in that subject.

Required for a Classical and a General Diploma. Three hours a week.

Course T. Types of Literature.—This course is designed to introduce the student to literature as an interpretation of life. The various types of poetry, the short story, the drama, the novel, and the essay are studied in turn. The course is concluded with a brief introduction to literary criticism.

Open to first-year College students only. Three hours a week.

Course B. History and Development of English Literature.—A survey course in English Literature. Open to second-year College students and by special permission to first-year students.

Required for Classical and General Diploma. Three hours a week.

Course C. Introduction to Journalism.—First semester: Expositions and descriptions will be written leading up to news articles and editorials. Second semester: Brief dramatic episodes and narrations will be studied and written leading up to the short story.

Prerequisite: Course A. Three hours a week.

Course D. Nineteenth-Century Poetry.—English poetry from Wordsworth to Meredith, with special emphasis on Wordsworth, Tennyson, and Browning.

Prerequisite: Course A. Three hours a week.

Course E. Shakespeare.—A careful study of a number of Shakespeare's plays, with a more rapid reading of others. Particular attention is given to background and influence of predecessors and contemporaries. These are compared with other plays, Elizabethan and modern.

Open to second-year College students who have completed Course A. Three hours a week.

BIBLICAL HISTORY AND LITERATURE

The following courses of study are calculated not only to reveal the importance of the Bible as history and its excellence as literature, but also to emphasize ethical and religious values and to discover underlying principles of thought and action applicable to the life of to-day.

Course I. Elementary Bible History.—An elementary history of the Bible, intended to acquaint the student with leading Bible characters and events, together with the corresponding chronology and geography.

Open to Junior and Junior Middle students. Two hours a week. Half unit credit.

Course II. The Life of Jesus.—Study of the land in which Jesus lived, its people and customs, his work and character.

Sources: The Gospel narratives, together with information furnished by modern scholarship concerning the history, thought, and customs of his time.

Open to Junior and Junior Middle students. Two hours a week. Half unit credit.

COURSE A.—OLD TESTAMENT HISTORY AND LITERATURE.

1. *The History of the Hebrews.*—In this course, which covers the first semester, the emphasis is placed upon the general history of the Hebrew nation, a rapid review being made of the political, religious, and literary development of the race.

2. *Old Testament Leaders.*—In this course, covering the second semester, a detailed study of the Old Testament leaders and their teachings is made. The text will be supplemented throughout the course by the Bible itself, and the attention of the student is constantly drawn to the moral lessons in the story.

Open to College students. Three hours a week.

COURSE B.—THE LIFE OF JESUS AND THE HISTORY OF THE APOSTOLIC CHURCH.

1. *The Life of Jesus.*—A comparative study is made of the four Gospels in this course, using them as a basis for a review of the life and times of Christ. A manual is used to direct the class in the study of the Bible. This covers the first semester.

2. *The Apostolic Church.*—The study in the second semester is devoted to the lives of the disciples and the founding of the apostolic church. The four Gospels and the book of Acts are used as material. In both of these courses the principles of Jesus and the early church are considered, and the bearing that they have on social, political, and moral questions of to-day.

Open to College students. Two hours a week.

HISTORY

The department of History endeavors not merely to make its courses count for mental discipline, but to secure a thorough understanding of society, a comprehension of the principles on which everyday affairs are conducted, and a training in sympathetic judgment. The value of History as a means of interpreting economic and social expediency is stressed, and the practical worth of the subject is established by its intimate correlation with English, language, art, and current events. Throughout the course, emphasis is placed on historical geography, map drawing, notes, and reports of collateral readings.

Course I. Early European History.—A survey of the ancient and mediæval periods from earliest times to the seventeenth century; a brief account of the Oriental countries as a background for Greek and Roman history; religious, political, social, and military conditions during the Middle Ages; the Renaissance; period of colonization; the Protestant Reformation.

Approximately 300 pages of parallel reading are assigned. Outline map work is regularly required.

Required of College Preparatory students. Open to all Freshmen. Five periods a week. One unit credit.

Course II. Modern European History.—A continuation of Course I from the seventeenth century to the present; rivalry for colonial possessions; constitutionalism in England; the French Revolution; the Industrial Revolution; development of modern European powers, their conflicting interests and policies at home and abroad; the World War.

Approximately 600 pages of parallel reading are assigned. Outline map work is regularly required. Current happenings are correlated with the text.

Open to Sophomores and Juniors who have had Course I. Five periods a week. One unit credit.

Course III. History of England.—The political, social, religious, and economic elements in the growth of the English people; England's colonial development and imperial problems; her advance as a world power; alliances and ententes instead of "splendid isolation;" the World War and the post-war problems.

Parallel reading; special reports, map work, current happenings.

Open to Junior and Senior Middle pupils. Five periods a week. One unit credit.

Course IV. American History and Civics.—A rapid survey of the colonial period, with emphasis upon American ideals and institutions, with a more intensive study of the critical period, the founding of the national government, the Westward Expansion, and the problems and movements of the nineteenth century. The forms and functions of government are studied, with emphasis upon the ideals and defects of to-day.

Open to Junior Middle students, and, by special arrangement, to Juniors. Five periods a week. One unit credit.

Course A. European History.—A course in European History from the beginning of the sixteenth century to the present. The first semester covers the period ending with 1814, and stresses the religious and political evolutions. The study of nineteenth-century history during the second semester is designed as preparation for understanding of present-day political and international problems.

Full parallel reading required.

Open to Senior Middle and Senior students. Three hours a week.

Course B. English History.—A course in English History from the Norman Conquest to the present, designed to give an understanding of the leading problems of English life to-day. After a brief survey of English political history, the course proceeds in the study of the principal lines of development in English national life, each traced through from its beginning as a separate problem: (a) formation and growth of the empire; (b) development of commerce; (c) development of industry and the resulting social changes; (d) growth of cabinet government and of popular control over Parliament; (e) England's varying foreign relations, and an estimate of her international policies to-day. At one point in the course a bit of history is established and written by the student from source material.

Open to first and second-year College students. Three hours a week.

Course C. American History from 1789 to the Present. — First semester's study extending through the period of the Civil War, emphasizing the formation and later interpretation of our Constitution, territorial expansion, with its economic, political, and international results.

The second semester, dealing with recent American history, is mainly devoted to a study of our economic problems since the Civil War and to tracing the expansion of the United States as a world

power through the World War. Readings, special reports, and frequent papers supplement the textbook study.

Open to students who have had History A or its equivalent, or to students who have had European History in the last year of high school. Three hours a week.

HISTORY OF ART

The value of the work in this course is twofold. It is a part of the record of human development, and so a humanitarian and mental discipline subject, as is History proper. It is also a study of the laws underlying artistic effect, and as such has a distinct culture value. Both phases of the subject receive careful consideration. The work is done by means of illustrated lectures, printed outlines, reproductions, stereopticon slides, projectoscope, etc. Extensive reading and individual reports required.

The rise and development of architecture, sculpture, and painting from the earliest periods through the Renaissance will be studied, with emphasis on the Greek and the Renaissance periods.

Open to College students who have had History I or its equivalent. Three hours a week.

HISTORY AND APPRECIATION OF MUSIC

This course is one of Musical Appreciation upon a historical basis, dealing with the important epochs and styles in the evolution of Music and its relation to the kindred arts. It aims to enable the student—not necessarily a Music pupil—to understand and enjoy the master works of the Classic, Romantic, and Modern schools of musical composition through a knowledge of the æsthetic and psychological principles involved in their development. The practical and also highly cultural results accruing from this study are recognized by our leading institutions. The work is given by means of lectures, material from text, collateral reading, outlines, and reports on assigned topics. Abundant illustrations are given by means of the Steinway Duo-Art Pianola and the Victrola, while the programs of visiting artists are also studied and analyzed.

Open to College students. No musical prerequisites. Three hours a week.

ECONOMICS AND SOCIOLOGY

The aim of the courses in this department is to stimulate the interest of young people in the world in which they are living and to help them understand it.

In studying the social sciences we consider conditions and principles that help us understand the problems that touch our everyday lives, both directly and indirectly.

ECONOMICS

Course I. An Introduction to Economics.—A study of economic factors relating to production, business organization, monopoly, competition, origin of the banking system, commerce, agricultural problems, and the economic problems of cities, of trades, and of taxation. At least one period each week is devoted to the present-day problems, both of a national and international nature. Parallel readings are required and many supplementary reports.

Open to fourth-year High-School students. Five periods per week, second semester. One-half unit credit.

Course A. Economics History.—A study of economic factors underlying the growth of population, agriculture, manufacturing, transportation, and commerce, together with a discussion of the present industrial conditions of the United States.

Open to first-year College students, the first semester. Three hours a week. One and one-half hours credit.

Course B. Economic Geography.—A consideration of the geographic principles underlying economic activities in the various geographic regions of North America.

Open to first-year College students, the second semester. Three hours a week. One and one-half hours credit.

Course C. Principles of Economics.—A study of the fundamental principles of economics and the leading characteristics of our present economic system.

Open to second-year College students, first semester. Three hours a week. One and one-half hours credit.

Course D. Labor and Labor Problems.—The history of trade-unionism in England and America; the wage theory; the underlying philosophy of trade-union policies; labor legislation; the minimum wage; workingmen's compensation; State control in labor disputes; etc.

Prerequisite, Course C and second-year College standing, second semester. Three hours a week. One and one-half hours credit.

SOCIOLOGY

Course I. An Introduction to Sociology.—This course treats such topics as: origin of the family, forms of the family, historical development and modern problems of the family. A study is made of the problems of rural and urban communities, immigration, etc. Much time is given to parallel reading, and reports on various modern problems are made in class.

Open to fourth-year High-School students. Five periods per week, first semester. One-half unit credit.

Course A. Principles of Sociology.—This course aims to acquaint the student with some of the social concepts; to trace the development and forms of certain types of group behavior and of social control; and to give some familiarity with the development of sociology.

Open to second-year College students, first semester. Three hours a week. One and one-half hours credit.

Course B. The Modern City.—A study of the organization and social problems of urban communities, with special emphasis on the improvement of social and living conditions. The following subjects are treated: Municipal Administration, City Planning, Housing, Public Health, Sanitation, Public Safety, Justice, Leisure Time Activities, etc.

Open to students who have had Sociology A, second semester. Three hours a week. One and one-half hours credit.

Course C. Immigration.—Study of the immigrant in the United States; the types of immigration; the immigrant in industry and as a factor in society; and regulation of immigration.

Open to students who have had Sociology A, second semester. Three hours a week. One and one-half hours credit.

LATIN

The work of the first four years in this department is designed not only to give the student a thorough knowledge of forms and syntax and the ability to apply this knowledge in accurate reading of the texts assigned, but also to increase the student's vocabulary and insight into words and develop a feeling for the structure and thought of the language. Reference readings illustrate Roman life and Mythology. The courses of the last two years are intended to secure the ends of rapid and accurate reading, an acquaintance with the masterpieces of Roman Literature, and a correct appreciation of the place of Rome in the history of civilization.

Course I.—The Essentials of Latin. Regular first-year work.

Freshman. Five periods a week. One unit credit.

Course II.—Cæsar: An equivalent of Books I to IV. Prose composition based on text. Grammar systematically studied in connection with prose.

Sophomore. Five periods a week. One unit credit.

Course III.—Cicero: The Cataline Orations, the Manilian Law, Archias. Prose composition based on text and syntax throughout the year.

Junior. Five periods a week. One unit credit.

Course IV.—Virgil: Books I to VI. Required reading is assigned in Mythology; Prose Composition; review of Grammar.

Junior Middle. Five periods a week. One unit credit.

Course A.—Cicero: De Senectute. Horace: Odes and Epodes. Prose Composition; practice in reading at sight; Prosody.

First-Year College. Three hours a week.

Course B.—Horace: Satires and Epistles; Juvenal; Plautus and Terence: Selected plays. Readings in Roman Literature.

Senior. Three hours a week.

FRENCH

The value of a good knowledge of French in studying literature and the necessity for it in foreign travel are appreciated, and such knowledge is provided for by the experienced native teachers in this department. Correct pronunciation is insisted upon, and facility in conversation is acquired by constant practice. To this end, French is the language of the classroom, and opportunities are given for its use in social conversation. The courses in French Literature are extensive, and are made more practical by the use of dictation, sight reading, and lectures in French on the historical development of the language.

Course I.—Grammar: Verbs; the reading of about one hundred pages from such texts as Méras et Roth, Petits Contes de France; Mairet, La Petite Princesse.

Open to Freshman, Sophomore, and Junior students. Five periods a week. One unit credit.

Course II.—Grammar: Verbs; Dictation; Poetry memorized; Composition; the reading of about three hundred pages from such texts as Lavisse, Histoire de France; Duprè, Drames et Comédies; Daudet, Contes.

Open to Sophomore, Junior, and Junior Middle students. Five periods a week. One unit credit.

Course III.—Grammar: Syntax; Verbs; Composition; Dictation; Themes; the reading of about four hundred and fifty pages from such texts as Féval, Le Fée des Grèves; Lamartine, Scènes de la Révolution Française; Daniels, Contes de la France Contemporaine; Ordonneau, Les Boulinard.

Open to Junior and Junior Middle students. Five periods a week. One unit credit.

Course A.—Grammar: Written and oral exercises based on selected texts; dictation and conversation; rapid reading of about five hundred pages from such texts as Spink, Le Beau Pays de France; Lavisse, Histoire de France (Cour Moyen); Le Brète, Mon Oncle et Mon Curé; House, Three French Comedies.

Four hours a week.

Course B.—Grammar Reviewed: Advanced Composition; themes based on texts read; rapid reading of from four to five hundred pages

from such texts as Bazin, Les Oberlé; Sandeau, Mlle. de la Seiglière; Labson et Desseignet, La France et Sa Civilization; Michaud, Conteurs Française D'Aujourd'hui.

Open to students who have completed Course A or its equivalent. Three hours a week.

Course C.—Conversation: A course in conversational French, with sufficient reading of good literature to serve as a basis for progress in conversation.

Open to students who have completed or are taking Course B. Two hours a week.

Course D.—Survey of French Literature from the earliest times to the present day; reading of authors representative of each period; themes, recitations, and discussions, in French, of classroom work and outside reading.

Open to students who have completed Course III or B. Three hours a week.

Course E.—Nineteenth and twentieth-century French Literature; extensive outside reading, reports, and discussions in French.

Open to students who have completed Course D or its equivalent. Three hours a week.

GERMAN

Course I.—Grammar and Composition: Drill in Phonetics; reading of at least one hundred pages of easy prose and verse; short lyrics memorized.

Five periods a week. One unit credit.

Course II.—Grammar: Composition; simple paraphrasing; poems and ballads memorized; sight reading; reading of at least two hundred pages from such texts as Hauff, Der Zwerg Nase; Blütgen, Das Peterle von Nürnberg; Sudermann, Teja; Gerstäcker, Germelshausen; Storm, In St. Jürgen.

Five periods a week. One unit credit.

Course A.—Grammar and Prose Composition: Conversation and memorizing of poetry; simple paraphrasing; reading of at least two hundred and fifty pages of such texts as Storm, Immensee; Zchokke, Der Zebrochene Krug; Baumbach, Waldnovellen; Hiller, Höher als die Kirche; easy plays by Benedix, Wilhelmi, or Fulda. Four hours a week.

Course B.—Grammar and Composition: Sight and parallel reading; themes based on texts read; reading of about five hundred pages from such texts as Schiller, Die Jungfrau von Orleans; Heine, Die Harzreise; Goethe, Hermann and Dorothea; Klenze, Deutsche Gedichte; Baumbach, Der Schwiegersohn; Scheffel, Der Trompeter von Säkkingen. Three hours a week.

Course C.—Grammar and Composition: Reading at sight and parallel reading; themes based on texts read; at least eight hundred pages from such texts as Schiller, Wilhelm Tell; Lessing, Minna von Barnhelm, and Emilia Galotti; Goethe, Iphigenie auf Tauris; Kleist,

Prinz Friedrich von Hamburg; Grillparzer, Sappho; Fulda, Der Talisman; Hauptmann, Die Versunkene Glocke; Keller, Bilder aus der Deutschen Litteratur. Three hours a week.

SPANISH

To meet the very general and rapidly growing demand for the language and the literature of Spain and of Spanish America as a part of school and college curricula, five courses in Spanish are offered.

Course I.—Introduction to Spanish as a spoken language; careful training in phonetics and pronunciation; connected reading—the basis of vocabulary and phrase building; conversation introduced gradually; grammar subordinated, but stressed sufficiently to insure correct usage. Text: Wilkins' First Spanish Book.

Open to Sophomore and Junior Preparatory Students. Five periods a week.

Course II.—Methods and purposes of Course I continued; Spanish, as far as practicable, the language of the classroom; a more extended and systematic study of grammar; simple prose readings, with dictation and conversation based thereupon. Text: Hill and Ford's First Course in Spanish; Roessler and Remy's First Spanish Reader.

Open to Preparatory students who have completed Course I or its equivalent. Five periods a week.

Course A.—Grammar: Written and oral exercises founded on selected texts; conversation on subjects of daily interest by the use of pictures and charts; the reading of about three hundred pages of such readers as Marcial Dorado, *Espana Pintoresa;* Allen and Castello, *Spanish Life;* Pitaro, *Spanish Reader.*

Open to College students beginning Spanish. Four hours a week.

Course B.—Grammar reviewed; composition based on texts read; conversation based on pictures and charts, life in Spain and Spanish America; the reading of about eight hundred pages of such texts as Alanson, *El Capitan Veneno, Moratur El Si de las Ninas,* and Padre Isla, *Gil Blas.*

Open to students who have completed Course A or who have had two years of Spanish in high school. Three hours a week.

Course C.—Advanced course, conducted in Spanish; composition, including conversation and correspondence; the reading of about four hundred pages from such works as Galdos, *Doña Perfecta;* Valera, *Pepita Jiménez* or *El Comendador Mendoza;* Espronceda, *El Estudiante de Salamanca;* Caballero, *Un Servillon yun Liberalito;* Calderon, *La Vida es Sueño;* Cervantes, *Don Quixote* (selections).

Certain of these are read in class; others are assigned for parallel reading. Lectures will be given on the language and the literature. Reports will be required upon readings and lectures.

Open to College students who have completed Course B or its equivalent. Three hours a week.

MATHEMATICS

The preparatory courses in Mathematics are designed to meet all college-entrance requirements. Two full years are offered in the College Department.

Course I. Elementary Algebra.—This course includes Positive and Negative Numbers, Fundamental Operations, Fractional and Simultaneous Equations (including graphical solution of a pair of linear equations with two unknowns), Fractions, Highest Common Factor and Lowest Common Multiple, Square Root of Polynomials, and the solution of Quadratic Equations.

Freshman. Five periods a week. One unit credit.

Course II. Second Year of Algebra.—The following topics are treated: A review of Course I; Simultaneous Quadratic Equations; Ratio, Proportion, and Variation; Elementary Theory of Exponents, Radicals, and Equations; graphical representation of simple relations between two variables; Binomial Theorem; Arithmetic and Geometric Progressions.

Open to Preparatory students who have completed Course I. Five periods a week. One unit credit.

Course III. Plane Geometry.—In this study we solve many original problems which follow the general study of Theorems. Special attention is given also to careful construction of figures. Notebook work comprises all original problems solved.

Course IV. Solid Geometry.—Lines and Planes, Polyhedrons, Cylinders, Cones, and Spheres are treated. Easily constructed models are used and frequent references to Plane Geometry are made.

Five periods a week for one semester. Half unit credit.

Course A. (1) *College Algebra.*—A brief review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to College students who have had at least one and one-half units of Algebra in high school. Three hours a week, first semester.

(2) *Plane Trigonometry.*—The work consists of Trigonometric Functions and Formulæ, Theory and Use of Tables, Solution of Right and Oblique Triangles (with applications to Problems of Physics and Surveying), Inverse Functions, Trigonometric Equations.

Three hours a week, second semester.

Open to Juniors who have completed Elementary Algebra through Quadratic Equations. Five periods a week. One unit credit.

Course B. (1) *Analytic Geometry.*—Graphical Representation of Points and Curves in a Plane, Determination of the Properties and Relations of Plane Curves by a study of their equations and graphs. The Straight Line and the Conic Sections are fully investigated. The course includes an introduction to Analytic Geometry of three dimensions. Three hours a week. First semester.

(2) *Differential Calculus.*—Beginners' Course. Methods of differentiation, with the usual geometric and physical applications. Problems of Maxima and Minima, etc.

Prerequisite, Course A. Three hours a week, second semester.

SCIENCE

In solving the problems of everyday life, a knowledge of the fundamental ideas of Chemistry, Physics, and the Biological Sciences is absolutely essential. In offering these courses here, the aim is to develop the powers of accurate observation by aiding the student to gain first-hand information, to acquaint the student with modern scientific methods and their relation to daily living, and to lay the foundation for further work in these subjects.

CHEMISTRY

Course I. Elementary Chemistry.—Course for beginning students, including a study of the common elements and their important compounds.

Open to Junior and Junior Middle students. Laboratory and Recitation, seven periods a week. One unit credit.

Course A. General Chemistry.—In this course it is intended to give the student careful instruction in the important principles of Chemistry. All of the nonmetallic and the most important of the metallic elements are studied. The intention is to train the student in accurate scientific thinking; to arouse in her an appreciation of the laws of nature; and to set forth some of the practical applications of the science of Chemistry to the many problems of life.

Open to College students. Lectures, three hours; laboratory, four hours. Four hours credit.

Course B. Qualitative and Quantitative Analysis.—This course is planned to give the student both a theoretical and a practical working knowledge of the methods of identifying the common elements and acid radicals.

Prerequisite: Course A or its equivalent. Lecture and laboratory, seven hours a week. Four hours credit.

Course C. Organic Chemistry.—This is a course in the principles of Chemistry as applied to organic substances. The more important compounds of each type are studied, and the attention of the student is constantly called to the application of Organic Chemistry to the everyday affairs of life.

Prerequisite: Course A. Lectures, three hours; laboratory, four hours. Four hours credit.

PHYSIOGRAPHY

Course I.—An elementary course which reviews the general features of the earth's surface and the natural forces which govern its formation.

Open to Freshmen and Sophomore students, second semester. Recitation and field work. Five periods a week. One-half unit credit.

BIOLOGY

Course I.—An elementary course in the study of plants and animals. The main groups and their economic value to man are studied.

Open to Junior and Junior Middle students. Three recitations, and two double laboratory and field work periods. One unit credit.

Course A.—A general survey of the fundamental facts and principles of organic life, both plant and animal, with a consideration of the forces which govern their development. Special reference is given to the relation of Biology to human life.

Three lectures and two two-hour periods of laboratory. Four hours credit.

Course B.—A study of representative types of animals from each of the phyla from the standpoint of morphology, classification, and ecology. The first semester is given to the study of invertebrate types, the second semester to vertebrate types.

Three lectures and two two-hour periods of laboratory. Four hours credit.

PHYSIOLOGY

Course I.—An introductory course in the study of the human body, dealing with the general structure and with the principles which govern hygienic living. Attention will be given to school hygiene.

Open to Freshmen and Sophomore students, first semester. Five periods a week. Recitation and demonstration. One-half unit credit.

Course A.—The course deals with the structure of the human body, the laws according to which the body lives, how a violation of these laws may be avoided, the maintenance of the health of the community as well as that of the individual.

Open to College students. Recitation and laboratory, three hours a week. Two hours credit.

PSYCHOLOGY AND EDUCATION

PSYCHOLOGY

Course A.—An introductory course in Psychology, giving a general survey of the fundamental facts and laws of mind, with applications and simple illustrative experiments, followed by an introductory course in the study of childhood, with practical applications.

Open to Seniors and certain other mature students by special permission. Three hours a week.

HISTORY OF EDUCATION

Course A.—History of European Education from the Greeks to the present time. The object of this course is to study the evolution of the educational ideal in connection with the conditions in which it had its origin and amid which it developed.

Open to second-year College students, first semester. Three hours a week. One and one-half hours credit.

Course B.—Public Education in the United States. A study of some of the more important present-day problems in the organization and administration of Public Education in the United States in the light of their historical development. An introductory course.

Open to second-year College students, second semester. Three hours a week. One and one-half hours credit.

SCHOOL OF FINE ARTS

I. EXPRESSION

The purpose of this school is to train the speech and establish right vocal interpretation of literature. Its aim is to arouse an interest in the dignity and purity of speech and thorough training to prepare the student for any walk of life where pure speech is significant.

The school purposes, through scientific training of mind, voice, and body, to stimulate self-confidence, leadership, and creative power. The training is to secure unity of mind, voice, and body. Faults are traced to the mind and are corrected through thinking.

Emphasis is placed upon a study of the voice, its causes and conditions, upon training of the body in response to thinking. The elements of thinking, logical, dramatic, creative, are taught through the study of literature by means of the laws of vocal expression.

The study of English Diction, for eradicating all local dialects and speech defects, is a daily activity of the school. The principle of the school is that growth and development of the mind depend on the reception of the right impression and upon its adequate expression. We build upon the law: "Impression must precede and determine expression."

A weekly class lesson in Public Speaking is offered to all boarding students without extra charge.

DESCRIPTION OF COURSES

Course III.—The study of the voice and its cause, study of voice conditions, and improvement of the voice; freedom of body from constriction, harmonic training of body in response to thinking.

The study of receiving ideas, ideas and response of mind, ideas and their connection; spontaneous elements, sympathetic elements; dramatic problems, dramatic insight through early forms of literature, myths, legends, and fairy stories; readings, one-act plays.

Textbooks: *Spoken English* and *Classics in Vocal Expression.*

Junior standing is prerequisite. Four hours a week. Credit, one unit.

Course IV.—Voice training, problems in voice modulation, and harmonic program; elements of thinking, logical thinking, foundations of expression, dramatic problems, dramatization of early forms of literature, folk stories, fairy stories, myths, legends, ballads, narratives, selected readings, rehearsals.

Textbooks: *Spoken English* and *Foundations of Vocal Expression.*

Junior Middle standing a prerequisite. Four hours a week. Credit, one unit.

Course A.—Vocal training, voice program, voice modulations, vocabulary of delivery, harmonic program, response of the organism; vocal expression, elements of thinking, logical thinking, creative thinking, dramatic problems, public speaking, literature and expression; readings and principles of pageantry, modern one-act plays, rehearsals, criticisms, methods of teaching.

Textbooks: *Foundations of Expression, Lessons in Vocal Expression,* and *Rogers' English Diction.*

College standing is prerequisite. Three hours a week. Three hours credit.

Course B.—Advanced voice program, emission of voice program, vocabulary of delivery, voice and harmonic training, principles of training, harmonic program, introduction to pantomime.

Elements of thinking, logical thinking, creative thinking, dramatic problems, extemporaneous talks, public speaking, diction, method of investigation, original arrangement of stories, technique of pageantry, scenes, dramatic rehearsal, literature and expression, criticism, modern one-act plays, platform art, folk dancing.

Textbooks: *Foundations of Expression, Lessons in Vocal Expression, Imagination and Dramatic Instinct,* and *Rogers' English Diction.*

Prerequisite: College standing and Expression A or its equivalent. Three hours a week. Three hours credit.

Course C.—(a) Methods: Emission of voice program, nature of speech, nature of training, advanced voice program, training in pharyngeal and respiratory coördination, psychology of tone production, principles of training, methods of investigation, inductive pantomime, coöperative pantomime, training of eye and ear, unity of parts, psychology of expression, methods of teaching, normal work in grammar grades, educational dancing.

(b) Creative: Creative thinking, story-telling, public debate, scenes from Shakespeare, dramatic modulations, dramatic monologue (Browning), dramatic rehearsal, arrangement of pageants, platform art, modern drama, literature and expression (Shakespeare, Ibsen, Shaw, Modern Plays), recital of original arrangements, principles of criticism.

Textbooks: *Imagination and Dramatic Instinct, Mind and Voice, Browning and Dramatic Monologue,* Baker and Henneguin's books on drama.

Senior standing prerequisite and Expression B or its equivalent. Three hours a week. Three hours credit.

The Certificate in Expression is awarded to those who complete satisfactorily fifteen hours of College work, including English A, English B, and Expression B.

The Diploma in Expression is awarded to those who complete satisfactorily thirty hours of College work, including English A, English B, English E, and Expression B and Expression C.

II. ART

The creative power, which, in a greater or less degree, is the possession of every human soul, should be recognized and cultivated, and that appreciation developed which is the beginning of all growth of Art. The study of Art involves the training of the eye, mind, and hand, and that exercise of both skill and judgment which makes for power in an individual and creates efficiency, no matter what the calling may be. Thus understood, the study of Art should have a place in every liberal education. In every branch of the School of Art the object is to make the pupil proficient and to give her a foundation upon which she can build. The methods of instruction are varied, and are such as have been found to be the most efficient in developing the possibilities of each student and in giving her the means of artistic self-expression. The student is taught to use and develop her innate ability; she is taught to recognize ideas and to evolve them, to see facts, and to express them according to principles as well as to feelings. Stress is laid on the fact that intellect is more essential than sentiment in Art expression.

The Ward-Belmont studios are in the Academic Building, and are well planned and excellently lighted.

Students of College advancement specializing in Art are seriously advised to elect History and Appreciation of Art as one of their literary subjects.

A Certificate in Art is given to College students who have satisfactorily completed two years of College work in Art, together with History and Appreciation of Art.

I. Costume Design.—The work in Costume Design is planned to give the student a knowledge of the application of the principles of design to clothes. Every woman not only wishes to be, but should be, appropriately dressed. If she thoroughly understands line, color, and value, she will be able to use what she has to the best advantage. The work in this course is in four parts—(1) designing of clothes, (2) preparation of these designs for reproduction in magazines, (3) outdoor sketching, (4) drawing from the living model.

II. Poster Advertising.—A course in Poster Advertising is open in connection with Costume Design.

III. Interior Decoration.—The work in Interior Decoration is de-

signed to meet the needs of those who wish to plan their houses conveniently, decorate them with suitable colors, and select and arrange the furniture artistically and usefully. The principles of mechanical drawing, the theory of color, and periods in furnishing are studied. The pupils work out various problems in the arrangement and decoration of rooms.

IV. Textile Design.—A course in Textile Design is offered in connection with Interior Decoration.

III. MUSIC

The Ward-Belmont School of Music possesses the combined virtues of the Belmont School of Music and the Ward Conservatory, both of which had long been the objects of the high praise and the generous patronage of educated musicians both in and out of Nashville. It is more than a complete modern Conservatory of Music; it offers to music students what all of them need—supplementary work in English, Literature, and the Modern Languages. The "mere musician," the talented player or singer who lacks general education, will be to-morrow more than ever before at a disadvantage, and will be regarded as just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician. Our musical faculty is probably the largest and most expensively maintained one in any school for girls in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents. All of them are tested teachers. Piano, Voice, Violin and certain other stringed instruments, Pipe Organ, Theory, Harmony, Composition, History and Appreciation of Music, Interpretation, Ear Training, Sight Playing and Chorus, Ensemble and Orchestral Work, Répertoire and Memorizing, and Faculty, Student, and Artist Recitals—all, and more, take their appropriate places and contribute to the creation of a wholesome and inspiring

musical atmosphere. Such an atmosphere is possible nowhere except in a large school where musical education is seriously undertaken by a faculty composed of tested professional musical educators. Frequent student recitals are given, as are recitals and lectures by members of the faculty and other eminent musicians. Pupils may attend the best concerts in the city. Operas are frequently given by excellent companies, and the world's greatest artists appear in Nashville from time to time. The immediate and convenient value of these advantages at our own door will be the more apparent when it is known that our students may have throughout the season the great musical entertainments, but a very few of which other Southern schools can enjoy, and these only by means of travel and additional expense from the smaller towns into the city.

Eighty pianos, including ten Steinway Grands and a Steinway Duo-Art Pianola, are available for school use.

Instruction is not offered in Mandolin or Banjo.

Boarding students specializing in Music, Art, Expression, or Home Economics are required to take at least one literary course.

CURRICULUM OF THE SCHOOL OF MUSIC

CERTIFICATES AND DIPLOMAS

No one may apply for a certificate or diploma who has not completed the equivalent of fifteen high-school units.

Pupils desiring to become candidates for certificates and diplomas must announce themselves through their respective teachers not later than October 20.

There will be held between February 1 and 15 and between May 1 and 15 examinations on the requirements for certificates and diplomas. The candidates must in February stand an examination before the music directors on one-half the technic required and one-half the unmemorized répertoire. An examination of the remaining half of the requirements must be taken before May 15.

Candidates for certificates and diplomas must appear in public recital at least three times during the session.

COURSE OF STUDY FOR CERTIFICATE IN PIANO

Technic.—Major Scales played with both hands in parallel motion through four octaves (minimum speed, 4 notes to M. M. 112); Thirds, Sixths, and Tenths; and contrary motion (speed, 4 notes to M. M. 100).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, 4 notes to M. M. 112).

3. Scale of "C," illustrating varied rhythms and legato, staccato, and portamento touches.

4. Chords: Major, Minor, and Diminished Triads; Dominant and Diminished Sevenths—all with added octaves

5. Arpeggios in various forms on Major or Minor Triads; Dominant and Diminished Seventh Chords (speed, 4 notes to M. M. 84).

6. Double Thirds: Major Scales played with both hands in parallel motion (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales; all Tonic Triads (speed, 4 notes to M. M. 72).

Piano Compositions.—Four complete sonatas; fifteen Cramer studies from "Fifty Selected Studies;" twelve Bach inventions, at least four of them three-part; twelve Czerny studies from Opus 299; eight Chopin preludes; four selections from Schumann; four Mendelssohn's "Songs Without Words;" ten pieces by well-known classical and modern composers.

Harmony A.—A candidate for the certificate must be thoroughly familiar with the Major and Minor Modes (harmonic and melodic); Intervals; the construction of Triads and Seventh Chords, their inversions, and thorough bass figures. The candidate must be able to recognize, by sound, fundamental position of Triads and Dominant Sevenths, and to transpose any succession of Triads (not containing a modulation).

History of Music A.—The candidate for the certificate must have had one year of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training and Solfeggio.—The candidate for certificate must have had one year in Ear Training and Solfeggio.

Sight Playing.—The candidate for the certificate must be able to play at sight: hymns; either part of a moderately difficult duet (Kuhlau or Diabelli Sonatinas, for instance); accompaniments for moderately difficult songs or violin solos.

Piano Certificate Examination

1. *Technic* as stated in paragraphs 1-7, above.

2. *Unmemorized Répertoire.*—One movement of a Sonata, to have been prepared without any assistance; one Cramer study from "Fifty Selected Studies" (speed, not less than quarter note 112); one Czerny study from Op. 299 (speed, not less than quarter note 120); one complete Sonata, such as Beethoven, Op. 2, No. 1.

3. *Memorized Répertoire.*—One Chopin prelude, selected from Nos. 3, 6, 10, 11, 14, 15, 17, 21, 22, 23; one selection from Schumann, such as Nachtstuck; one two-part Bach invention and one Bach three-part invention; one Mendelssohn "Songs Without Words," such as Nos. 1, 18; four pieces, such as Mendelssohn, Scherzo in E Minor; Liszt, Con-

solation in D Flat; MacDowell, Elfin Dance; Debussy, Arabesque No. 2; one movement of a Sonata, such as Beethoven, Op. 2, No. 1.

4. *Sight Playing.*—Hymns; Clementi and Diabelli, Sonatinas; an easy accompaniment for a song.

COURSE OF STUDY FOR CERTIFICATE IN VOICE

Technic.—Major and Minor Scales; Major and Minor Arpeggios; scales, crescendo and diminuendo; crescendo and diminuendo on single tones; illustrations of legato and staccato singing; scales in triplets.

Vocal Compositions.—Studies from Vaccai, Sieber, Behnke, Salvatore Marchesi, Concone, Lamperti; two operas, two oratorios, ten songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections. The intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Playing.—The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the third grade in Piano.

The requirements for Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

Voice Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire.*—Two studies from Vaccai, two from Salvatore Marchesi, two from Concone; two songs, one selection from an opera and one from an oratorio.

3. *Memorized Répertoire.*—One selection from an opera and one from an oratorio; eight songs.

COURSE OF STUDY FOR CERTIFICATE IN VIOLIN

Technic.—1. Scales, major and minor (melodic and harmonic), three octaves (four notes to M. M. 100).

2. Arpeggios, major and minor (4 notes to M. M. 80).

3. Scales in octaves, thirds and sixths, two octaves (four notes to M. M. 72).

4. Bowing Studies: Sevcik, Op. 2, Book II.

5. Studies for development of the left hand and accuracy of intonation: Svencenski and Schradieck.

Etudes: Kreutzer, Fiorillo, and Rode.

Violin Compositions.—Répertoire of fifteen compositions, from classical and modern schools, including one complete concerto and one sonata, selected from the following list: Concertos—No. 22, by Viotti; No. 7, by De Beriot; No. 6, by Rode; No. 2, by Spohr; a major by Mozart; sonatas by Hendel, Tartini, Nardini, etc.; Andante and Scherzo, by David; Legande, by Wieniawski.

Sight Playing.—The candidate must be able to play at sight duets by Pleyel, Viotti, or sonatas of the same grade of difficulty.

The candidate must have studied Mazas, Op. 36, Vols. I and II; Dont (preparatory to Kreutzer); and Kreutzer Studies.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session, must be able to play on the piano accompaniments to solos of moderate difficulty, and must have finished the third grade in Piano.

Violin Certificate Examination

1. *Technic* as stated above.

2. *Etudes, Unmemorized.*—Examples selected from the etudes of Kreutzer, Fiorillo, and Rode, illustrative of various bowing and rhythmical styles, and problems of phrasing and intonation. Kreutzer: No. 4 (4 notes to M. M. 100), No. 12 (4 notes to M. M. 84), No. 15 (4 notes to M. M. 84), No. 35 (4 notes to M. M. 92). Fiorillo: No. 2 (4 notes to M. M. 84), No. 4 (4 notes to M. M. 72), No. 20 (4 notes to M. M. 84). Rode: No. 1 (4 notes to M. M. 84), No. 5 (4 notes to M. M. 80), No. 11 (4 notes to M. M. 100), No. 17 (4 notes to M. M. 100), No. 22 (4 notes to M. M. 72).

3. *Memorized Répertoire.*—One complete sonata by either Handel, Nardini, etc.; two principal movements selected from a concerto by Viotti, De Beriot, Spohr, Rode, etc.; eight concert pieces, representing classic and modern schools.

4. *Unmemorized Répertoire.*—Five compositions of like grade of memorized répertoire; two movements of a sonata, prepared without assistance of the teacher.

5. *Sight Playing.*—Duets of Pleyel, Viotti, etc.

COURSE OF STUDY FOR CERTIFICATE IN PIPE ORGAN

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios is adapted to the organ and that the minimum speed for special technic is considerably lowered.

Organ Compositions.—Eight shorter preludes and fugues of Bach; two sonatas of either Mendelssohn, Gilmant, Merkel, Rheinberger, or a modern composer; six selections from Eddy's Church and Concert Organist; ten standard compositions, five of which must be by modern English, French, and American composers.

Sight Playing.—The candidate for the certificate must be able to play at sight the following: hymns, arranging and registering them suitably for congregational singing; moderately difficult accompaniments for anthems and solos; short trios for two manuals and pedals; a quartette in vocal score, four staves in G and F clefs. The candidate must also be able to transpose a hymn or chant one tone above or below the original key.

The requirements in Harmony, History of Music, and Ear Training are the same as for Piano.

The student must have an adequate knowledge of the construction of the Pipe Organ, and must have had at least one-half year's experience in church or chapel service playing.

Pipe Organ Certificate Examination

1. *Technic* as stated above.

2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata, to be prepared without assistance or instruction; three standard compositions.

3. *Memorized Répertoire.*—One standard composition.

4. *Sight Playing* as stated above.

COURSE OF STUDY FOR DIPLOMA IN PIANO

Technic.—1. Major and Minor Scales, with both hands in parallel motion through four octaves (speed, 4 notes to M. M. 132); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 120).

2. Diatonic and Chromatic Scales in velocity and varied rhythms; also scales illustrative of the legato, staccato, and portamento touches.

3. Chords: Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords—all with added octaves.

4. Arpeggios on Major, Minor, and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords in all positions (speed, 4 notes to M. M. 120).

5. Double Thirds, Major and Minor Scales, with both hands in parallel motion (speed, 4 notes to M. M. 84); Chromatic Minor Thirds (speed, 4 notes to M. M. 92).

6. Double Sixths, Major and Minor Scales (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales (speed, 4 notes to M. M. 92).

8. Octaves: Arpeggios of Major and Minor Triads and Chords of the Seventh (speed, 4 notes to M. M. 76).

Piano Compositions.—Two complete sonatas, one to have been prepared without assistance; one complete concerto; four preludes and fugues from "The Well-Tempered Clavichord;" at least half a Bach Partita or Suite; eight selections from Chopin, including four etudes; six selections from Schumann; twelve selections from Czerny, Op. 740, or Clementi's "Gradus ad Parnassum;" three selections from Liszt; ten difficult selections from well-known classical and modern composers.

Harmony B.—The candidate for graduation must be able to recognize at sight and to name all kinds of Triads, all kinds of Chords of Sevenths, Chords of Ninths, and augmented Chords in compositions; to recognize by sound all kinds of Triads and their inversions, the Dominant Seventh and its inversions; to harmonize any melody not containing distant modulations by means of Triads and Dominant Sevenths; to transpose any hymn or any ordinary composition not containing distant modulations.

History of Music B.—The candidate for graduation must have had two years of History of Music, and must have acquired a musical

vocabulary embracing the musical terms in common use and their abbreviations.

Ear Training.—The candidate for graduation must have had two years in Ear Training.

Sight Playing.—The candidate for graduation must be able to play at sight most of Mozart's sonatas and the easier ones of Haydn.

Piano Diploma Examination

1. *Technic* as stated in paragraphs 1-8, above.

2. *Unmemorized Répertoire.*—One complete sonata studied without assistance; one selection from Czerny, Op. 740, or Gradus (speed, not less than quarter note 144).

Memorized Répertoire.—One principal movement of a Concerto; one complete Sonata; one Prelude and Fugue from Bach; one Etude, Scherzo Ballade, or Polonaise, from Chopin; one selection from Schumann; one selection from Liszt; six difficult selections from well-known classical and modern composers.

COURSE OF STUDY FOR DIPLOMA IN VOICE

Technic.—Major and Minor Scales; Major and Minor Arpeggios at a greater speed than required for certificate; double octaves, with a semitone crescendo and diminuendo; one phrase of ascending and descending turns; scales in seconds, triplets, and fourths; trills illustrations of staccato and legato singing; chromatic scales.

Vocal Compositions.—Studies from Mathilde Marchesi, Panofka, Lamperti, "100 Vocalises for All Voices, Selected from Famous Composers," by Eduardo Marzo; two operas, two oratorios besides those studied for certificate, fourteen songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections; the intonation must be pure and accurate, and the breathing must be diaphragmatic.

Sight Playing.—The candidate must be able to sing at sight any part of a hymn, any song not containing distant modulations, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the fourth grade in Piano.

The requirements in Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

Voice Diploma Examination

1. All *Technic* as stated above.

2. *Unmemorized Répertoire.*—One study from Mathilde Marchesi, one from Lamperti, one from Panofka, and one selection from "100 Vocalises;" one selection from an opera and one from an oratorio; one aria prepared without assistance; four songs.

3. *Memorized Répertoire.*—One selection from an opera and one from an oratorio; ten songs.

COURSE OF STUDY FOR DIPLOMA IN VIOLIN

Technic.—1. Scales, all major and minor scales (melodic and harmonic), three octaves (4 notes to M. M. 132).

2. Arpeggios, major and minor (4 notes to M. M. 120); Chord Studies by Happich (4 notes to M. M. 100).

3. Scales, three octaves, in thirds, tenths, octaves, and sixths (4 notes to M. M. 72).

4. Bowing Studies by Kross and Sevcik.

5. Finger development: Schradieck, No. II; Trill Studies by Svencenski.

Etudes.—Rovelli, Dont, Gavinie, etc.

Violin Compositions.—Twenty compositions, at least fifteen memorized, from classical and modern schools, including one complete concerto, and one sonata, selected from Concerto No. 2 by Wieniawski, Concerto in E Minor by Mendelssohn, Concerto in G Minor by Bruch, Concerto No. 4 by Vieuxtemps, Concerto in D Major by Mozart, etc.; a sonata by either Handel, Corelli, Tartini (G Minor), or Grieg (C Minor), etc.; one Bach sonata; Polonaise in E Minor by Wieniawski, Ziguenerweisen by Sarasate, Andante and Rondo Capriccioso by Saint-Saëns.

Sight Playing.—The candidate must be able to play at sight sonatas by Haydn and Mozart, the less difficult sonatas by Beethoven, and other violin music of similar grade.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least two sessions, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

Examination for Diploma in Violin

1. *Technic.*—Scales memorized, all major and minor (melodic and harmonic), three octaves (4 notes to M. M. 132); Arpeggios, major and minor, three octaves (4 notes to M. M. 120); Chord Studies (4 notes to M. M. 100); Scales, three octaves, in thirds, sixths, tenths, octaves (4 notes to M. M. 72).

2. *Etudes Unmemorized.*—Selections from the etudes of Rovelli, Dont, and Gavinie, illustrative of various problems of style, velocity, rhythm, etc.

3. *Répertoire Unmemorized.*—Two principal movements of a Bach sonata; one sonata studied without assistance.

4. *Répertoire Memorized.*—One complete concerto, one complete sonata, ten compositions of the concert grade from classical and modern schools.

5. *Sight Playing.*—The candidate must be able to play at sight a movement from a sonata or duets by Viotti, Spohr, etc.

COURSE OF STUDY FOR DIPLOMA IN PIPE ORGAN

Technic.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios is adapted to the organ. The minimum speed for pedal technic (scales and arpeggios) is considerably lowered.

Organ Compositions.—Two advanced preludes and fugues and two chorales of Bach; two sonatas of either Mendelssohn, Guilmant, and Rheinberger, or one sonata and a symphony of Widor; ten standard compositions, five of them by modern English, French, and American composers.

Sight Playing.—The candidate must be able to play at sight trios of intermediate grade for two manuals and pedals; short selections of vocal score in four staves in C, G, and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

Pipe Organ Diploma Examination

1. *Technic* as stated above.
2. *Unmemorized Répertoire.*—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata or equivalent, to be prepared without assistance or instruction; two standard compositions.
3. *Memorized Répertoire.*—Two standard compositions.
4. *Sight Playing* as stated above.

EAR TRAINING AND SOLFEGGIO

Discriminative hearing is indispensable to a musical education, and must precede or accompany all lines of music study. The aim of this course is to teach the pupil to think in tones and to so train the ear and the musical feeling that one may learn to sing, name, write, and play what is heard, and to recognize and appreciate not only the melodic effects of music, but the harmonic and rhythmic also. No other branch of music study will be found so helpful in the acquiring of proficiency in reading and hearing music as that of ear training. Sight singing accompanies the work throughout the year. Beginning with simple intervals and phrases, the solfeggio work progresses by easy stages until difficult passages can be read with fluency.

Course A.—Rudiments; notations; recognition by ear of the diatonic intervals of the Major and Minor scales; solfeggio exercises in simple notation and rhythms; dictation exercises; simple meters and rhythmic units; melodies in Major and Minor chromatic intervals; Major and Minor Triads; simple modulation; exercises and songs in one and two parts.

Two hours a week.

Course B.—Review of intervals; recognition by ear of Major and Minor Triads and their inversions; Dominant and Diminished Seventh

Chords; dictation exercises; melodies involving chromatics and modulations; compound meters; complex rhythmic patterns and syncopations; all sevenths and altered chords; sight-singing exercises in two, three, and four parts; songs and vocal selections from the standard choral literature.

Two hours a week.

HARMONY

Course A.—Intervals, triads and their inversions; chords of the Dominant and Diminished Seventh, their inversions and resolutions; cadences, modulations, chord connections in four-part harmony in close and dispersed positions. Stress is placed upon the harmonization of melodies. Figured and unfigured basses are also presented. Secondary and Diminished Seventh chords; chords of the ninth; chromatically altered chords; augmented chords; cadences; extraneous modulation; suspensions; passing and changing notes; organ point; form; analysis. The work consists of written exercises involving the harmonization of melodies, chorals, figured and unfigured basses; the contrapuntal treatment of a given subject; original work and the analysis of material from the great composers.

Open to College students who have completed Theory and are doing their last year's work for certificate in Music. Three hours a week.

Course B.—A study of the forms and harmonic material used by the composers of the past and the present. The devices employed, principles governing them, and the general structural forms are carefully considered, enabling the student to explain the construction of musical composition. Strict counterpoint of the different species in two, three, and four parts; free counterpoint, with special emphasis upon florid counterpoint in several parts; double, triple, and quadruple counterpoint, and modern treatment of contrapuntal methods. This is designed to develop a technic in smooth part writing and to prepare more fully for the study of composition.

Prerequisite: Course A. Three hours a week.

HISTORY OF MUSIC

Course A.—This is a general survey of the evolution of music from earliest times to the end of the nineteenth century, with emphasis upon the composers of the classic period, offering invaluable aid to musical understanding and appreciation. The work consists largely of lectures, supplemented by material from text, collateral reading, notebook work. The following subdivisions are considered: Pre-Christian Music; the Christian Era to the Contrapuntal Schools; from Lasso and Palestrina to Handel and Bach; the Contrapuntal, Classical, Romantic Schools of Composition. Numerous illustrations are given in the classroom by means of sound-reproducing mechanisms. Lectures upon the following subjects are also included: "How to Listen to Music," "The Sonata Form," "The Symphony Orchestra," "The String Quartet."

Two hours a week.

Course B.—This is a continuation of the first-year course. During the first half of the year a more extended and critical survey of the music by the great masters of the nineteenth century is made, and the tendencies of present-day musical art are considered at length. During the second half of the year special emphasis is placed upon a more elaborate study of the opera and the modern schools of composition. In addition to a critical and biographical study, the works of the composers are considered, as regards their methods of construction. Programs of visiting artists are studied, and the subject of musical æsthetics is considered. Illustrations are afforded by means of the Victrola and the Duo-Art Pianola.

Open to students who have completed Course A. Two hours a week.

Course C.—This is a course in Musical Appreciation, dealing with the music of the great masters from the time of Bach to the present, based upon a study of form and content. It is designed to enable the general student to understand and enjoy the highest types of musical literature through a knowledge of the æsthetic and psychologic principles involved in their development. Especial emphasis is placed upon the composers and periods that affect present-day musical life. The work is given by means of lectures, material from text, collateral reading, reports and digests of assigned topics. The programs of visiting artists are studied. Abundant illustrations are given by means of the Steinway Duo-Art Pianola and the Victrola.

Open to College students. No music prerequisites. Two hours a week.

IV. HOME ECONOMICS

The courses in Home Economics are designed to give young women such information concerning the management of the home as will enable them to regulate, comprehensively, economically, and artistically, the functions of the home, including cooking, serving, caring for the sick, marketing, menu making, food combinations and values, and to do so with absolute certainty of accurate, successful results.

A thorough, practical course of sewing is taught; also the manufacture and adulteration of textile materials, in order that they may be purchased more intelligently.

HOME ECONOMICS DIPLOMA

The Home Economics Diploma is granted upon the completion of the full two-year College course offered below. It is intended for students who wish to make a more thorough study of Foods, Textiles, Sewing, and kindred subjects.

CERTIFICATE IN FOODS

The Certificate in Foods is granted upon the completion of fifteen hours of College work, including Cookery A and B, and Chemistry B.

CERTIFICATE IN TEXTILES AND SEWING

The Certificate in Textiles and Sewing is granted upon the completion of fifteen hours of College work, including Sewing A and B, and a three-hour course in Costume Design.

Preparatory

Cookery I; Sewing I; and sufficient electives to aggregate fifteen High-School units.

First-Year College

Cookery A; Sewing A; Chemistry A; Physiology and Hygiene; and three hours chosen from subjects open to First-Year College students.

Second-Year College

Cookery B; Sewing B; Chemistry B; Costume Design; and the equivalent of four hours chosen from subjects offered in the Senior year of the General Course.

Description of Courses in Foods and Cookery

Foods and Cookery I.—(a) *Cookery.*—A study of the principles of cookery, composition, and combination of food materials. Practical and experimental work.

(b) *Home Administration and Sanitation.*—The planning, care, furnishing, heating, lighting, ventilating of the home; drainage, water supply, and disposal of waste from a sanitary standpoint.

Open to High-School students only. Laboratory, two double periods a week; lecture, one period. One-half unit credit.

Cookery A.—Practical and Experimental Work in Cookery of Foods.—Planning and serving of properly balanced meals; study of the costs of foods and marketing, food production and manufacture, home duties, division of income, making budgets, keeping of accounts.

Open to College students. Laboratory, four hours a week; lecture, two hours. Three hours credit.

Cookery B.—1. *Dietetics.*—Study of the proper nourishment of the individual or groups of individuals in health and disease, including a study of the human organism and its needs at each stage of development; making of dietary standards as influenced by occupation, age, weight, size, income, and various diseased conditions; preparing meals to meet these conditions.

2. *Home Nursing.*—The correct method of home care of the sick, care of patient and room, baths and bathing, sick-room methods, contagion and disinfection, first symptoms of disease, relief in emergencies, first aid to the injured, and bandaging; food in relation to disease, kinds of diet, invalid cookery, and preparation of trays; reference work.

Open to College students who have completed Course A. Laboratory, four hours a week; lecture, three hours. Four hours credit.

Description of Courses in Textiles and Sewing

Sewing I.—Instruction and practice in hand and machine sewing; the use of sewing machine and its attachments; use of commercial patterns.

Open to High-School students only. Laboratory, four hours a week; lecture, one hour. One-half unit credit.

Sewing A.—1. A course for College students, with special instruction and practice in cutting and fitting.

2. Lectures and discussions in history and development of textile industries; the names, widths, and prices of textile fabrics.

Laboratory, four hours a week; lecture, one hour a week. Two hours credit.

Sewing B.—1. Practical work, a continuation of Sewing A.

2. Instruction and practice in pattern drafting, modeling and designing patterns in paper.

3. Practice in making and covering frames, the preparation of bindings and bows, making and trimming hats.

Laboratory, four hours a week; lecture, one hour. Two hours credit.

Sewing C.—A practical course in cutting, making, and designing clothing for children.

Laboratory, four hours a week; lecture, one hour. Two hours credit.

This may not be credited toward the fifteen hours required for a Certificate in Textiles and Sewing.

V. PHYSICAL EDUCATION

The value of Physical Education, both morally and ethically, the training of the body for utility and grace, and the intelligent care of it for protection against weakness and disease, make the department of Physical Education one of greatest importance. Every effort has been made to make the equipment and management as complete as possible. Physical training is given free of charge to all students, and is required of them for at least three hours a week in every year. A physical examination is given at the beginning of the session, and a record is kept of the condition of the individual. From this record the student is advised as to the kind and amount of exercise best suited to her needs.

The Gymnasium. — The Gymnasium Building, recently constructed, is complete in every detail. On the main floor are two gymnasium rooms—one, 90x50 feet, for general activity; the other, 50x28 feet, equipped for special exercise. On this floor also are the executive offices and an examining room. A balcony surrounding the main gymnasium fur-

nishes ample space for spectators. On the balcony floor are recitation rooms, a dancing studio, and a trophy room. On the lower floor are the lockers, dressing rooms, shower baths, and hair dryers. On this floor also is a shampoo room, four bowling alleys, and an instructor's office.

The Swimming Pool.—The swimming pool is in a separate building, adjoining the Gymnasium Building. It is 23x50 feet, and is constructed of white tile. The water is constantly filtered and sterilized, and is kept at the temperature necessary for comfort. The pool room is 66x28 feet, 30 feet in height, surrounded by a spectators' balcony, and supplied with windows on both the pool and balcony floors. A glass roof gives added light.

The Athletic Field.—The outdoor equipment consists of two athletic fields (100x50 yards), three basket-ball courts, an archery range, four tennis courts, a nine-hole obstacle golf course, and a riding ring. Adding to the completeness of this equipment is a cement court (179x40 feet), which makes possible the playing of tennis and other games outdoors the entire year.

The Stable.—Kentucky and Tennessee are world-famed as the birthplace of the American saddle horse. It seems altogether fitting that a school situated within a few miles of the famous Belle Meade Stock Farm should offer every opportunity to its students to perfect themselves in the one sport for which the South for generations has been preëminent.

The Ward-Belmont stable is owned and maintained by the Athletic Association. It consists of gaited saddle horses carefully selected as types of disposition entirely suitable for school work, and are as safe as is possible for horses to be. Careful instruction is given in the various types of horsemanship, and a groom is in constant attendance, both in the ring and on the road.

As an incentive toward good horsemanship, an Annual Horse Show is given on the school campus by the members of the Riding Club.

Work of the Department.—The work of the department includes the various phases of Physical Education. Practical gymnastics, gymnastic games, dancing, swimming, swimming sports, and bowling form the important part of the indoor work. The outdoor work consists of field hockey,

basket ball, baseball, tennis, archery, field and track athletics, hiking, bicycling, and horseback riding. The work of the year is divided into three seasons—fall, winter, and spring. In the spring and fall a student may elect her outdoor sport, but during the winter all are required to take indoor gymnasium work and swimming until they can pass the swimming test.

PHYSICAL EDUCATION COURSES

Required of All Students

1. Two hours a week of directed exercise and one hour a week of elective work in each year.

2. Swimming lessons until a student is able to pass the swimming test.

3. An eight-hour lecture course in personal hygiene.

No course will be considered completed by any student, nor may she be graduated from any department, until the required work in Physical Education shall have been completed for each year of her attendance. In case of physical disability, the work will be adapted to the needs and capabilities of the student.

Elective Courses Open to All Students

Course A.—Dancing.

Dancing I.—Instruction in elementary technic and æsthetic, interpretative, and folk dances of medium difficulty. One hour a week.

Dancing II.—Instruction in advanced technic and in national, character, and interpretative dances. One hour a week.

Dancing III.—Instruction in the technic of toe dancing and in toe dances of progressive difficulty. One hour a week.

Course B.—Swimming.

Swimming I.—Instruction for beginners. One-half hour a week for eight weeks.

Swimming II.—Elementary strokes and dives, for pupils who have learned to swim and wish instruction in perfecting form. One hour a week for eight weeks.

Swimming III.—Advanced strokes and fancy dives, open only to pupils who have passed the work of the elementary class. One hour a week for eight weeks.

Swimming IV.—Competition work, open only to advanced swimmers, special coaching in speed swimming, turns, and fancy dives. Two hours a week for eight weeks.

Swimming V.—Instruction in Red Cross life-saving methods for Juniors and Seniors. Open to students who have passed the course on elementary strokes and dives, or Swimming II. At the close, on examination, a Red Cross certificate and insignia are awarded.

Course C.—Riding.

Riding I.—For beginners. Instruction in mounting, dismounting, proper method of holding reins and guiding the horse, the seat, and how to ride the walk, trot, and canter. Two hours a week.

Riding II.—Three-gaited class. For pupils who have ridden, but wish lessons. Instruction in riding the walk, trot, canter, and in properly gaiting the horse. Two hours a week.

Riding III.—Five-gaited class. Open only to pupils who have perfected themselves in the three-gaited class. The work of this class consists mainly in learning to properly signal a five-gaited saddle horse. Two hours a week.

Riding IV.—Jumping and hurdling. Open only to pupils who have passed the three-gaited work and are good horsewomen. Instruction in the management of the horse and the proper seat and hands on the jump. Two hours a week.

PHYSICAL EDUCATION DIPLOMA

In addition to the work outlined above, a two-year course is offered to those who wish to specialize in Physical Education. It is open to students who have been admitted to college standing, with the usual college-entrance requirements.

Applicants to the course must be without organic disease or any serious functional disorder. The course each year amounts to thirteen hours of recitation or lecture, and a minimum of six hours per week in practical work. For the latter, two hours of credit are allowed, making a total of fifteen hours a year.

Required Courses for First-Year College Students

English A.—Three hours credit.

Biology A.—Four hours credit.

Physiology A.—Two hours credit.

Anatomy.—A course in Gross Anatomy, concerning bones, ligaments, and muscles. Two hours a week for the entire year.

Playground Supervision.—This course embraces the history and scope of the playground movement, playground organization, administration, and conduct, and the nature and function of play. The practical work includes normal instruction in folk dances and singing games, gymnastic and athletic games, and athletics.

Open to any College student. Two hours a week. Two hours credit.

Personal Hygiene.—Lecture course on the parts of the body and their care; the relationship of habits and environment to the health, efficiency, and well-being of the individual. Required of all students. One hour a week for one quarter.

Outdoor Games and Sports.—Practice for the development of skill. Fall season: field hockey, archery, field athletics, tennis. Spring season: basket ball, baseball, track athletics, tennis, riding. Six hours a week for eighteen weeks, fall and spring.

Gymnastics and Marching.—Instruction in military marching and elementary tactics; elementary free standing exercises and work with

hand apparatus; fundamental work on gymnastic apparatus, such as horse, parallel bars, boom, ropes, ladders, rings, etc. Four hours a week for eighteen weeks.

Dancing.—Elementary course in dancing technic and in dances of moderate difficulty embraced in Dancing I. One hour a week.

Swimming.—Elementary strokes and dives, as embraced in Swimming II. One hour a week for one quarter.

Required Courses for Second-Year College Students

Psychology.—Three hours credit.

Senior Elective.—Three hours credit.

Anthropometry and Physical Diagnosis.—The Anthropometry is a lecture course on measurements and their practical and graphical application. Laboratory work on the use of anthropometric apparatus. The Physical Diagnosis is a lecture course designed to familiarize the student with positive indications of physical defects interfering with growth, normal development, and the maintenance of health.

Three hours lecture and one hour laboratory for one semester. Three hours credit.

Social Hygiene.—Domestic and community hygiene.

Open to any College student who has a working knowledge of Biology and Physiology. Three hours a week for one semester.

Applied Anatomy and Kinesiology.—A study of the mechanical structure of the body, of muscular control and action, and of the effects produced upon the body by various forms of physical activity. Three hours a week for one semester.

Methods of Teaching Gymnastics.—A brief history of Physical Education, with a study of gymnastic terminology and methods of teaching and organizing progressive courses and lessons in gymnastics. Three hours a week for one semester.

Observation and Practice Teaching.—The aim of this course is to give each student practical experience in teaching and coaching under critical observation. One hour a week for the entire year.

Gymnastics and Marching.—Advanced work in marching, gymnastics and calisthenics, and apparatus work. Four hours a week for eighteen weeks.

Outdoor Games and Sports.—Practice for skill and study of rules and coaching methods. Six hours a week for eighteen weeks.

Dancing.—As prescribed in Course II.

Swimming.—As prescribed in Course III.

POINTS OF INTEREST TO PATRONS

Handsome, well-equipped buildings and beautifully planned grounds.

The residence halls and the academic building entirely separate.

Sterilized, filtered water runs ice-cooled to hygienic drinking fountains on every floor.

Well-equipped Domestic Science laboratory.

Light, airy dining halls, and scientifically equipped kitchen and bakery.

Parents are requested not to send to the students boxes containing food other than fresh fruit and a limited amount of candy.

Gymnasium, with shower baths and swimming pool, free to all students.

Roof garden, one of the attractions of the school.

Visitors received in the central parlors, not in residence halls.

Men callers received by written permission from parents addressed to the school.

Separate dormitories for College and High-School students.

Sunday visiting discouraged.

Victrolas not permitted in the dormitories.

Student social room maintained in every dormitory.

Students are not to leave the campus without permission of the management.

Students not well enough to study or recite must go to the infirmary.

Taste, economy, and propriety in dress are the subjects of constant care.

Borrowing and lending except by special permission is prohibited.

Parents may not give permissions that conflict with the rules of the school.

The pupil's needs in personal spending money should be met in a moderate monthly allowance.

Adequate compensation must be made for any defacement of school property.

Every pupil is expected to provide herself promptly with the books required for school use.

Every boarding pupil is required to have for day wear at least one pair of shoes of the following approved list: Socket Fit, Cantilever (Y. W. C. A. last), Orpic, Pediform, Full Plastic, Nature Tread, Liberty Tread, Moccasin Tread.

Neatness and order are expected of all students in the care of their rooms.

Chafing dishes and electrical appliances will not be allowed in the students' rooms. Rooms are provided for this purpose.

One faculty member for every ten resident students.

Classes small enough to guarantee adequate individual attention.

The school reserves the right to withdraw any class for which there are not as many as ten applicants.

A tutor is provided at moderate cost for students who need coaching to enable them to keep up with their classes.

Music teachers all conservatory-trained under the best masters in America and Europe.

Eighty pianos, including ten Steinway Grands and a Steinway Duo-Art, are available for school use.

Lengthy visits of parents or other members of students' families are discouraged.

The Star Entertainment course offers unusual advantages in lectures, musical recitals, concerts.

Loyal alumnæ, enthusiastic student body, excellent school spirit.

School work missed just before or after the Christmas holidays must be made up at the student's expense.

Testimonials of character and health must accompany or follow each new pupil's application for admission.

Discipline in Ward-Belmont is simplified by a modified form of student government, properly safeguarded by faculty supervision and coöperation.

The privilege of walking unchaperoned within certain prescribed limits beyond the campus is granted our pupils under definite restrictions.

Parents who register students thereby accept the conditions in this Catalogue.

Except when they are in the Nashville homes of near relatives, pupils from a distance are required to board in the school.

A student who is found to be out of sympathy with the spirit and ideals of the school may be asked to withdraw, even though she may not have broken any formal rules.

No Ward-Belmont student may sell or give articles of clothing to the maids without the knowledge and consent of her hostess.

A student who leaves the campus without permission loses her citizenship in the Ward-Belmont School. This penalty applies also to smoking and to attending a dance in Nashville.

With the exception of a few single rooms, each bedroom is for two girls, and is furnished with single beds, separate closets, and other usual comforts.

Every provision against fire—regular fire drills, fire escapes, fire extinguishers, fire hose—though there is no fire in the buildings except in kitchen and bakery.

Boarding pupils are not allowed to visit in the city, except with the approval of parents and the school management. Permission is not granted to spend the night in the city, except with parents or in the home of near relatives. Such permission will not be granted more frequently than one week-end in a month.

No guest may be taken to the dining room without first having registered in the office of the Home Department. No charge will be made for meals for guests remaining only one day. For a longer stay a charge for meals of $2 a day, or 75 cents a meal, will be made, but arrangements can be made for only a limited time. No rooms in the school are available for guests.

Ward-Belmont does not lend money to students. Drafts made by students are honored by us only in cases of emergency or upon the written request from parents or guardians.

The student body of 1924-1925 represents the best homes in thirty-seven States and Panama, thus affording the broadening educational advantages of a nation-wide acquaintanceship.

Practically every State north of the Ohio from New York to Oregon is represented in Ward-Belmont. Climatic conditions and educational opportunities are such that nearly one-half of our student body now comes from the North.

Boarding students are under school regulations from the moment of their arrival in Nashville until their departure from the city. Parents should not, without conferring with the school, grant social or other permissions in the city before the student enters or after she leaves school.

A modern infirmary in the main building is maintained under professional supervision, and pupils who are too ill to meet school appointments are cared for here instead of in their bedrooms.

School work missed because of absence must be made up to the teacher's satisfaction; otherwise credit cannot be given for the course. Ordinarily a tutor can be provided at $1 to $1.50 per hour. Tests or examinations not taken at the appointed time must be taken later, and a charge of $2 each will be made. Tutoring in preparatory subjects must be tested at Ward-Belmont. Tutoring is not accepted in lieu of college work.

Parents are requested not to permit their daughters to bring with them to the school expensive jewelry or heirlooms of any kind. Neither should they be permitted to bring with them expensive wearing apparel. The school is not responsible for loss or theft.

All permissions of parents or guardians should be written and addressed to the management, and are subject to the approval of the management. Even during the visits of parents, pupils are still subject to the rules of the school, and must meet all regular classroom or studio appointments.

The school bank, with its system of pass books, deposit slips, checks, and monthly balance reports, not only cares for the spending money of students, but teaches them how to keep a bank account, draw checks, and conduct their own financial affairs. We are not responsible for money or valuables not deposited in our vaults.

Each residence hall is in the charge of a hostess who is always accessible for counsel, and who devotes her entire time to the training of the girls of her household in such questions as appropriateness and simplicity in dress, neatness and order in the bedrooms. In a word, these hostesses undertake to perform the office of the refined mother in a Christian home.

Parents and guardians are requested to coöperate with the school in securing full and regular attendance, especially at the beginning and end of the school year and just before and just after the Christmas holidays. Much educational value attaches to the commencement season, and no student should miss any part of it. All students have

obligations to the end of the session. Those who leave earlier, or who do not keep appointments throughout the closing days, will thus fail to earn full credit for the work of the last quarter.

The thirty-four States and the District of Columbia are represented this session in Ward-Belmont: Alabama, Arkansas, California, Colorado, District of Columbia, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Washington, West Virginia, Wisconsin, Wyoming.

CHARGES AND TERMS

EXPENSES AT WARD-BELMONT, NASHVILLE, TENN.

The school year consists of one term of thirty-six weeks, beginning the third Wednesday in September and ending the first Thursday in June, with a *Christmas vacation of approximately two weeks. The charges here named are for the whole school year, and are due and payable on the opening day of school, but for the convenience of patrons payment may be made in two installments—in September and January, respectively, as stipulated below.

An advance registration fee of $25 should be forwarded with the application, which amount will be credited as a prepayment on the school account. It is not subject to return, unless the applicant is rejected.

Board, room, with bath on hall, tuition in two or more subjects in the Literary Department (including Latin, French, German, Spanish), Physical Training, Athletics, Swimming, weekly class training in Poise and Voice, use of Library, two girls in a room, each occupant ---------- $850.00

Due on entrance, but payable $575 on entrance, balance January 1.

Board, etc., as above, in rooms in suites of two, with connecting bath, two girls in a room, each occupant ---------- $950.00

Due on entrance, but payable $650 on entrance, balance January 1.

Single rooms in suites of two, with connecting bath, one girl in a room, are available each at $950 for board and literary tuition, of which $625 is payable on entrance.

A few single rooms, with bath on hall, are available at $850.

Students who take work in two or more extras (the equivalent of at least two units or six hours credit), and cannot find time in addition for more than the one required Literary subject, will be credited with $75 on either of the above-mentioned sums for "board, etc."

Clergymen in active ministerial work are allowed a discount of $100 on the regular course and twenty per cent on extras.

THE OTHER FEES REQUIRED

Star Entertainment Course** ----------	$ 9.00	$55.00
Infirmary fee, simple medicines and nurse's attention (except when a special attendant is necessary) -----	6.00	
Use of house linen (see page —) ----------	10.00	
Laundry, within liberal, but specified, limits (including house linen) ----------	30.00	

Due on entrance, but payable three-fifths on entrance, balance January 1.

*The school buildings will be closed during the Christmas vacation, but provision will be made for the board and care of students during this period at $25 a week.

**In addition to the several really great concerts and lectures which may be heard in Nashville during the year, Ward-Belmont will present to its students during the session ten or more entertainments brought to Nashville at a cost of $6,000 or more, embracing some of the best in Music, Art, Expression, and Literature. This fee will enable the students to hear these entertainments at a rate much lower than if they paid for individual tickets.

Each of the above-named fees for board and tuition includes Physical Training, so necessary to health, use of Library, and the modern languages—French, German, and Spanish—all of which, in practically all schools, are charged for as "extras." Swimming is also included without extra cost, as are weekly class lessons in Poise and Voice. It is the policy of Ward-Belmont to include in the regular charge abundant provision for health in Physical Culture, every literary requirement for graduation, and the essentials for a broad culture. It is thus evident to one considering these features and the liberal additions made to buildings, equipment, and faculty during the last few years that the charge for boarding students is remarkably reasonable. The charges listed below under "Extras" are made for those who wish to specialize in the subjects named or to supplement their work along those lines.

EXTRAS (IF TAKEN)—CHARGES PER SCHOLASTIC YEAR

Due on entrance, but payable three-fifths on entrance, balance January 1.

Piano, individual lessons, two per week	$150.00
Piano, individual lessons, beginner's grade, with special teacher	125.00
Piano, individual lessons, two per week, with Mr. Goodman	300.00
Voice, individual lessons, two per week	175.00
Voice, individual lessons, two per week, with Signor De Luca	300.00
Piano practice, one and a half hours per day (each additional hour, $10)	20.00
Violin, individual lessons, two per week, with Mr. Rose	225.00
Pipe Organ, two lessons per week, with Director	250.00
Practice on practice Organ, one hour per day, per session	35.00
Practice on large Organ, one-half hour per day, per session	60.00
Theory, in class	25.00
Harmony, History of Music, or Ear Training, in class	35.00
Harmony, individual lessons, two per week	100.00
Sight Playing, in class	25.00
Domestic Science, regular course	85.00
Materials used in Domestic Science, each course, per year	15.00
Domestic Art, one course	85.00
Art, two periods per day (extra periods, each $20)	100.00
Art, one period per day	80.00
Costume Design, three hours a week for Domestic Art pupils	40.00
Italian and Greek, in classes of six or more, each	50.00
Expression, first year, regular course	100.00
Expression, second or third-year course	125.00
Playground Supervision	30.00
Physical Education Normal Course ("Practical Work" and Playground Supervision)	100.00
Æsthetic Dancing	35.00
Social Dancing, two private lessons per week	90.00

Shorthand	$ 75.00
Shorthand and Typewriting	100.00
Use of typewriter, two hours per day	15.00
Bookkeeping	60.00
Laboratory fee, for students of Physiology	5.00
Laboratory fee, for students of Chemistry or Biology	10.00

(Extra charge for unnecessary breakage or wastefulness.)

Riding Club (Athletic Association), thirty rides, or fifteen lessons, payable on entrance	60.00

Graduation fee	15.00
Certificate fee	10.00

Pupils enter for the entire session or part of session unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the pro-rata cost for the time lost will be shared equally with the patron if the illness has kept the student for five weeks or more out of the school building.

School bills are due on entrance and on January 1, and are subject to sight draft after these dates.

Fuller information will be furnished on request, also additional printed literature or photographic views.

THE WARD-BELMONT SCHOOL,
Belmont Heights, Nashville, Tenn.

February, 1926.

WARD-BELMONT MATRICULATES 1925-1926

COLLEGE STUDENTS

FIRST-YEAR COLLEGE

Adair, Cleon
Alexander, Helen Lucile
Allen, Vivian Elizabeth
Amos, Julia Katherine
Bahlau, Helen Marie
Bales, Dorothy Frances
Bandy, Corinne
Barnard, Retta
Barnhard, Ruth Jean
Barnhart, Annette
Barton, Betty Bryan
Bates, Margaret Janette
Battaile, Imogene
Beard, Frances
Beare, Hortense
Bell, Florence E.
Bemis, Amelia Ann
Berglund, Verda Marie
Birnkrant, Jean Connie
Black, Cleta
Black, Margaret Estelle
Blackshear, Carrie Louise
Block, Murle E.
Bobrink, Evelyn Elizabeth
Bookwalter, Lillian Ruth
Boston, Ella Virginia
Bozart, Helen Beth
Bradfield, Margeret
Bradley, Margaret
Branch, Lorine
Brandes, Ethel Margurite
Brash, Carolyn Louise
Braude, Arlene
Brigance, Lucile Octavia
Britt, Lorraine Elleanor
Broadley, Alice Caroline
Brown, Doris
Brown, Gladys
Brown, Katherine
Browning, Ruth Lillian
Brubaker, Marcia Isabel
Burger, Elizabeth Brownie
Burke, Jean Roswell
Burwell, Helen S.
Buston, Virginia Ellen
Butler, Mary Louise
Byers, Christine
Byrd, Mildred
Cadle, Elizabeth Shepherd
Campbell, Margaret Lucille
Canfield, Lucile Almyra
Cargile, Etta Grey
Carlson, Leila Elizabeth
Carmichael, Gertrude Betty
Carr, Alice Catherine
Carr, Nina Lucille
Carroll, Dorothy Newell
Carter, Charlyn Hough
Carter, Myrtle Mae
Cassels, Agnes Clary
Charles, Georgia Ruth
Choisser, Kirtlye Winifred
Clarke, DeJean Thomas
Clark, Katherine Juliet
Clark, Margaret
Clark, Virginia
Cody, Helen
Cohen, Dorothy
Coker, Annie Mary
Coles, Martha
Collier, Estelle
Colson, Willodeen
Cone, Cicely
Connor, Evelyn
Cooper, Catherine
Copeland, Blanche
Cosgrove, Caroline Williams
Craig, Margaret
Cresap, Sara Alice
Crook, Charlotte Bradford
Cruse, Carroll Lillian
Cutler, Corinne
Daggett, Jasemine
Daggett, Margaret C.
Darden, Antoinette
Davis, Frances
Dawkins, Mary Madeline
Day, Mary Louise
DeLay, Miriam Esther
Dickson, Mary Catherine
Dixon, Edythe Louise
Douglas, Helen Fern
Duncan, Dorothy Catherine
Duncan, Marietta
Ecker, Marion Virginia
Edwards, Mary
Ehrsam, Barbara Senn
Ellington, Dorothy Gloria
Elliott, Margaret Jane
Ellwood, Martha
Evans, Kathryn Gotwals
Falender, Frances
Farmer, Estelle
Farmer, Virginia Rowland
Farquhar, Katherine
Ferry, Gladys Elizabeth
Figgins, Elizabeth
Fletcher, Elizabeth
Focke, Louise
Fortson, Laura
Foster, Corine Isabell
Fouch, Virginia
Franklin, Elizabeth Dorothea
Frost, Elaine Pearl
Fruhman, Marian Marcia
Gale, Dorothy
Garrett, Elizabeth
Garton, Eleanore Nancy
Gates, Mary Edmondson
Gerbert, Pauline
Gibbs, Kathleen
Givan, Hewell
Givan, Mary Frances
Glidden, Margurite Leigh
Goode, Elizabeth M.
Goodlett, Frances
Gordon, Bertha Harriet
Goulding, Alice Hannah
Granert, Ruth Margaret
Gray, Eleanor F.
Guthrie, Julia Florence
Gwin, Gwendolyn Louise
Hagelstein, Mary Louise
Hager, Kathryne Beatrice
Haines, Helen Louise
Hamersly, Ruth Isabel
Hamilton, Leonora
Harburger, Rose
Hardeman, Elle Goode
Harrington, Elma Idell
Hassell, Sara Frances
Hawley, Pansy Lucile
Hays, Maude Craig
Heflin, Isabel White
Hickman, Margaret Virginia
Hickok, Grace Elizabeth
Hill, Elizabeth Anne
Hireen, Edice
Hollinshead, Harriet E.
Holman, Frances Ellen
Holt, Helen
House, Nell Prince
Howard, Georgia
Howe, Edith Blanche
Hubbs, Lillian Mae
Huff, Mary Virginia
Hughes, Josephine Paden
Huling, Bettie Dane
Hutchinson, Helen Louise
Hyatt, Margaret
Insull, Margaret
Ireland, Katherine Lucille
Jackson, Frances Helen
Jackson, Lillie Williams
Joerns, Carol
Johnson, Beth
Johnson, Mary Kathryne
Johnson, Mildred G.
Jones, Kathryn Dorothea
Jones, Dorothy Emaline
Jones, Edith
Jones, Mary Rhoda
Jones, Edna Violet
Kellems, Gladys Lucille
Kellems, Regina A.
Kendall, Dorothy Alice
Kight, Dovie Pearl
Kirkpatrick, Flora Frances
Knox, Dorothea C.
Koehler, Helen Olga
Kolling, Delia H.
Kunderd, Pauline
Kynerd, Marie
Laney, Minna
Langdon, Thelma
Lemon, Eleanor
Lewis, Ruth Rae
Lightfoot, Maxine Ernestine
Lindesmith, Berenice
Lindsley, Helen
Lipe, Meurel Joy
Litton, Mary Sue
Lohmann, Annetta
Long, Jennie Mae
Loughridge, Edna Pearl
Love, Mary Moore
Lowe, Mary Frances
Lowenheim, Elizabeth
Lowry, Elizabeth E.
McCauley, Annie May
McCullough, Frances
McDannald, Christine
McDannald, Virginia Elizabeth
McGrath, Lillian Marie
McKee, Katherine Andrews
McKnight, Catherine Margaret
McMath, Ruth
McMullen, Margaret Louise
McQuiddy, Mary Sue
Marchbanks, Ruth
Martin, Elizabeth
Martin, Virginia Kemper
Masten, Virginia Frances
Matthews, Mary Helen
Maynard, Nathalie Virginia
Meggs, Martha Estelle
Meints, Katherine Sophie
Miller, Dorothy Irene
Minsker, Ruth Ellen
Moncravie, Vivian Leona
Moore, Mary Josephine
Moore, Ruth
Moore, Winifred Mary
Moores, Mary Pearl
Morelock, Mary

Morris, Nancy Cheney
Morrison, Rose
Moser, Helen Mae
Moss, Marjorie Elizabeth
Motley, Blanche Duncan
Mulliken, Annette
Murdock, Ellen Pauline
Nash, Janie Katherine
Nelson, Dorothy Lee
Nelson, Margaret Evelina
Newcomer, Betty
Ney, Emma Pauline
Noordewier, Alice
Odom, Sarah Elizabeth
Olinger, Maurine Margaret
Osborn, Louise
Owens, Margurite Opal
Parker, Eloise
Parrent, Anna
Patterson, Gladys I.
Patterson, Irene Milligan
Pearlman, Belle
Pearson, Eloise
Pearson, Martha
Peck, Thelma Vivian
Perlstein, Juliet Ruth
Pettit, Anita
Phifer, Ruth Langley
Pickens, Courtney Eugenia
Pierce, Eleanor Louise
Pierson, Kathleen
Porter, Martha Evelyn
Postal, Evelyn
Potchernick, Ruth
Potter, Mary
Rankin, Elizabeth Caroline
Rankin, Josephine Wallace
Redinger, Marcia Lucille
Rees, Katherine Wright
Reitz, Helen
Richards, Mary Jane
Richardson, Willia
Robertson, Linda
Robinson, Ellen Hadley
Roby, Margurite J.
Rogers, Martha Edith
Rogers, Elizabeth Douglas
Rogers, Nancy Kathryn
Ross, Myra Louise
Salisbury, Joan
Samwel, Petronella Clara
Sanders, Mai Belle
Sanford, Helen Morton
Sargent, Mary
Saunders, Augusta
Saunders, Mary Ingles
Schenck, Virginia Louise
Schlosser, Jean F.
Schultz, Martha Louise
Schulz, Frances Kathryn
Schweitzer, Alice Emeras
Scruggs, Inez
Senn, Margaret L.
Shaw, Marcella
Shawhan, Virginia
Sherman, Marion Hilton
Simon, Ruth Louise
Slagle, Vivian
Smith, Adelaide Marian
Smith, Bernice
Smith, Elizabeth Jeannette
Smith, Marion Elizabeth
Smither, Julia Pennington
Spears, Frances
Stahlman, Catherine Carroll
Stall, Margaret
Stein, Peggy
Strother, Martha
Swain, Sara Elizabeth
Swain, Jeffe Clair
Sweney, Ann Bradford
Taliaferro, Margaret Pendleton
Tarwater, Mildred Rebecca
Thompson, Dorothy C.
Thompson, Margaret Irene
Thurmond, Elizabeth
Timmons, Emily C.
Tollett, Mary B.
Tonnelier, Virginia Muriel
Tootle, Mary Marjorie
Tucker, Sara
Umsted, Aubrey
Umsted, Audrey
Vance, Celeste
Vaughan, Susan Frances
Vaughn, Alice Virginia
Veazey, Dorothy Byrkit
Vernon, Virginia
Vinson, Frances Louella
Vise, Margaret E.
Wachtel, Gerona
Wakefield, Juanita
Walker, Mary Dorothea
Wallin, Hannah Frances
Watkins, Eva
Way, Gertrude E.
Wedekind, Margaret J.
Welch, Ruth
Welles, Mildred Viola
West, Mabel Harrison
Wettack, Charlotte Taylor
Whitfield, Anne
Williams, Annie Elizabeth
Williams, Augusta
Williams, Helen
Williams, Mary Eunice
Williams, Minnie Lee
Wilson, Berenice
Wilson, Virginia Myrth
Wingart, Ruth Hager
Witt, Fay Evelyn
Wolfarth, Mamie Lena
Wright, Agnes Pauline

SECOND-YEAR COLLEGE

Abbott, Dorothea Isabelle
Adams, Grace Lucile
Allen, Elizabeth C.
Anderson, Corinne
Anderson, Fay
Anderson, Helen
Anderson, Mildred
Andrews, Jane Esther
Bader, Dorothy Beall
Bailey, Elizabeth
Bales, Evelyn Alba
Bales, Mary Alice
Barton, Dorothy Lee
Baskerville, Nancy Louise
Bauman, Ophie Louise
Blattner, Dell Shapard
Blewett, Roberta B.
Bozart, Mary Garner
Bradford, Dorothy Anita
Brookman, Norma Gertrude
Caldwell, Lois
Callender, Elizabeth
Campbell, Emily
Carrigan, Elizabeth
Castor, Margaret Buckley
Chason, Mary Cornelia
Chelf, Mildred Elizabeth
Clarke, Margaret Elizabeth
Cobb, Margaret A.
Cochrane, Frances Marian
Cochrane, Nancy Jane
Conditt, Harriett
Cook, Dorothy Marie
Cook. Mary Baxter
Cressler, Mildred A.
Curdy, Isabel
Curtis, Isabel
Davitt, Louis
Dickson, Jaybie Ellyn
Dierks, Genevieve Florence
Dix, Mary Julia
Dorsey, Mary Elizabeth
Drumright, Mary Ernestine
Eastland, Dorothy Pearson
Ebbett, Charlotte Elizabeth
Edey, Annie Caesarina
Edmison, Katherine
Eisele, Louise Margaret
Elliott, Louis Isabel
Ellwood, Janie
Emerson, Hope
Engle, Lotta Evalyn
Etter, Catherine Mary
Evans, Mary
Faull, Lois Harriett
Flickinger, Mildred
Fleming, Mary Elizabeth
Fox, Carolyn
Gardner, Mary Kathleen
Gildner, Marie Edith
Graham, Eleanor
Grisham, Helen Elizabeth
Grisier, Catherine
Grisier, Louise
Haggard, Eleanor E.
Hatfield, Marie Patricia
Haynes, Elizabeth Adaline
Hearne, Vera Lee
Heath, Dorothy
Henschel, Marion Louise
Hicks, Elizabeth
Holladay, Helen
Holmes, Helen
Holtsinger, Agnes Loretta
Hood, Virginia
Hopkins, Lily Payne
Huddleston, Maggie Helen
Ingram, Alice Isabel
Isbell, Kathryn Jane
Jeffries, Emma Wayne
Johnston, Emily Lee
Johnston, Louise
Jones, Margaret May
Jones, Roma Thresa
Jones, Velma
Joyce, Mary Frances
Karr, Helen Augusta
Kaufman, Eleanor J.
Kerr, Isabel
Kirk, Truth Elizabeth
Lanier, Eleanor
Lawrence, Mamie D.
Leavens, Edith Allison
Lightfoot, Roberta
Ligon, Sarah
Logan, Mary Louise
Long, Margaret Evelyn
McDonald, Adaline Kerr
McGill, Mary
McInnis, Rachel
McMath, Nettie Claire
Marr, Natalie Ann
Massie, Laura Geraldine
Masterson, Peggy
Meyer, Margaret Dorothy
Morelli, Whitfield
Morris, Mary Claude
Morrison, Erline Bell
Nelson, Alice L.
Nelson, Mary Allen
North, Gertrude Leila
Osburn, Mary Adeline
Pannill, Margaret Louise
Payne, Mary Frances
Pearson, Mildred
Pearson, Susan Kathryn
Peck, Frances Willma
Phelps, Eleanor Clarkson
Pittman, Marie Louise
Pope, Marian Lewise
Ratts, Edith Katherine
Reynolds, Judelle
Richards, Ann Elizabeth

Ridley, Randle
Rix, Alice Ann
Rosenberg, Beatrice
Ross, Elizabeth
Ruckman, Virginia
Sale, Alice Irene
Sanford, Effie Dee
Schermerhorn, Christine
Schroeder, Lucille Carla
Shapero, Georgia B.
Shelly, Eloise Mildred
Sherman, Evelyn Hilton
Simpson, Isabel Morrow
Simpson, Mary Elizabeth
Smith, Alya Dean
Snider, Virginia Merrell
Snyder, Julia M.
Sprouse, Ruby Briggs
Stewart, Margaret E.
Stolz, Etna Martha
Sudekum, Elizabeth
Sullivan, Lola
Sullivan, Thelma
Sweney, Mary Brackett
Symonds, Janet
Taft, Dorothy Grace
Tanner, Phyrne Bowers
Taylor, Ivonian
Thomas, Valda Margaret
Thurman, Eunice Catherine
Tibbetts, Sallie
Tietjen, Claudine Minnie
Tillman, Evelyn Joe
Tompkins, Mary Viola
Tootle, Mary Belle
Vaniman, Lillian Grace
Waid, Willa Mae
Wallace, Ellen
Waller, Helen Lorene
Warwick, Julia
Watson, Jennie Craig
Watts, Virginia Lyon
Weber, Catherine Wayne
White, Hope
Whittaker, Mary Meredith
Winn, Aileen Mae
Witwer, Thelma Elizabeth
Young, Fay
Zachry, Emma Lee

POSTGRADUATE

Haston, Evelyn
Martin, Bernice

COLLEGE SPECIAL

Abernathy, Ruth
Bowers, Frances
Chester, Mrs. Catherine P.
Crichlow, Charlotte
Edwards, Adeline
Ellis, Hettie
Godwin, Nell
Harper, Claire
Kirtland, Jeannette
Larsen, Dorothy
McCraw, Minerva
Morehead, Gertrude
Nellums, Mrs. M. E.
Northern, Mary
Pamplin, Nell
Smith, Allene
Smith, Elizabeth
Smith, Mary Ruth
Speier, Mary
Sudekum, Viola
Sullivan, Mrs. Zana
Sumner, Elizabeth
Sutton, Eloise
Thomason, Sara
Tolman, Mary Alice
Wynne, Clara
Yeargin, Dorothy

SPECIAL STUDENTS

College Students or Adults Taking Individual Music Lessons Only

Adams, Horace
Alexander, Mrs. Vance
Allen, Helen Frances
Alrutz, Althea
Averbusch, Mrs. Sam
Bender, Myra
Bigger, Mrs. A. C.
Biggs, Mary Margaret
Boyd, Helen
Brookes, Lida
Brown, Mrs. Barton
Brown, Euleen
Brown, Mary Laurent
Bugg, Eugene
Burton, Lillian
Campbell, Mrs. D. B.
Carter, Mrs. Sam B.
Causey, Mrs. Will
Cayce, Mrs. E. B.
Chambers, Irene
Cheek, Mrs. Will T.
Cockrill, Mary Harris
Cook, Eleanor Louise
Cooke, Louise
Crichlow, N. C.
Erbrich, Mrs. B. E.
Fariss, William
Fentress, Alline
Fulghum, Mary
Gay, Edna May
Glenn, Ivo
Gray, Mrs. Alice
Harsh, Louise
Hawkins, Doris
Hill, Fannie
Hill, Maria
Hill, Martha
Hodgson, Julia
Hollinshead, Henry
Hollowell, Frank
Jackson, Mrs. William H.
Jones, Mrs. Eva T.
Lebeck, Clarence
Leftwich, Mrs. Hunter
Lewis, Lee
Lewis, John A.
Lewis, Mrs. John A.
Lollar, Cecelia
Lusk, Mrs. Robert
MacPherson, J. T.
McCollister, Elizabeth
Magdalen, Sister Mary
Manchester, Mrs. Paul
Manier, Mrs. W. R., Jr.
Meeks, Henry
Melton, J. E.
Mertens, Louis
Mitchell, Grace
Mooney, Ralph S.
Moran, Nell
Morris, Ed
Moss, Gwendolyn
Newman, Roberta
Noel, Mrs. L. W.
Noel, Mrs. Llewellyn
Nichol, Mrs. Herbert
Ottenville, Jeanne
Parnell, J. L.
Patrick, Frances
Perry, Will
Pierce, Sara Lee
Poole, Elizabeth
Pope, Mary K.
Rich, Margaret
Richardson, Nell
Ross, Elizabeth
Roy, Mrs. Cecelia
Russell, Toline
Ryan, James H.
Schwartz, Leo
Sharp, Mrs. Reed
Smartt, Eugenia
Statler, Lucille
Stockell, Pattie Cooper
Sullivan, Annie E.
Tanksley, Louise
Tholen, W. A.
Wade, Dorothy
Wade, Eleanor
Waggoner, Courtney
Waller, Martha
Warren, Catherine
White, Mary Elizabeth
Winstead, Clarice
Wolfrom, W. H.
Woolwine, S. S., Jr.
Wylie, Julia

PREPARATORY STUDENTS

FOURTH-YEAR PREPARATORY

Adams, Grace Elizabeth
Alexander, Maud Phinney
Ashmun, Janet Ogden
Barthell, Elizabeth
Bayne, Gladys Gertrude
Beauchamp, Virginia
Bell, Dorothy Fava
Bender, Herminia
Bennett, Sara
Billings, Virginia
Blackman, Catherine Elizabeth
Boyer, Betty
Brain, Dorothy M.
Brower, Georgia
Carson, Byington
Cates, Freda
Cayce, Mary Elizabeth
Crandall, Estelle
Culbert, Dorothy
Cutler, Rosalyn
Dahlberg, Dorothy Agnes
Darwin, Mildred Draper
Davis, Margaret Adele
Dickinson, Helen
Dinning, Dorothy Mae
Douglas, Adelaide
Drummond, Corinne
Durrett, Katherine
Eatherly, Martha Ann
Ewing, Frances

Farr, Martha
Fleming, Mary Boyd
Fletcher, Olive May
Folk, Emily
French, Ann Earle
Friedman, Annie
Goldsmith, Rachel Elizabeth
Greene, Emma Elizabeth
Griffin, Ida
Hall, Rebekah
Hammond, Esther Alene
Harrington, Mary
Harris, Frances
Hatcher, Dorothy
Hawes, Tina Mai
Hayes, Florence
Hayward, Sallie Hunter
Henderson, Orlean
Hook, Rosalie Dean
Hubbard, Margaret Caldwell
Jackson, Mercer L.
Jacobs, Ruth
Jenkins, Hazel
Jones, Bernice Bell
Joslin, Martha Ann
Karr, Roberta
Kerns, Beatrice Beryl
Knerr, Dorothy J.
Lambeth, Martha
Leigh, Kathryn Phyllis
Levin, Helen
MacCartney, Lydabelle
Meadors, Lily
Miller, Emily Woodruff
Morehead, Mary
Murrey, Dora Houston
Neil, Argie
Neil, Frances
O'Bryan, Mary
O'Connor, Margaret
Orr, May Smith
Orr, Polly
Owsley, Bonnie
Peeples, Helen Louise
Peffley, Jessie Genieve
Pflasterer, Elsie
Philibert, Helen Blair
Reid, Catherine Muller
Reinitz, Mildred Laura
Robbins, Eleanor Alice
Schuler, Imogene
Shore, Bessie
Smith, Blanche Lewis
Sparks, Eugene Frances
Stratton, Sarah Rebecca
Taylor, Caroline
Turner, Emilie N.
Turner, Elinor Lisle
Vandergrift, Saville
Webb, Margaret Elise
Webster, Dorothy Marie
Weinberger, Bernice
Wharton, Alene Gray
White, Anna
White, Mary Frances
Whiteley, Katherine Mae
Wilhelm, Virginia
Wilkinson, Leslie Gayle
Wright, Emilie

THIRD-YEAR PREPARATORY

Abbott, Marjorie Delle
Adams, Rosemary
Aiken, Clydis
Ambrose, Hortense
Baggett, Flora D.
Bahrenburg, Marian
Bailey, Lucile
Baldwin, Mildred
Bass, Mary Blackman
Burnett, Celeste
Caldwell, Addie Lang
Carr, Grace Estelle
Cavert, Florence A.
Colvin, Cathryn Dickenson
Cooper, Josephine
Crawford, Louise
Curran, Winona
Davis, Gladys Rinehart
Dekle, Frances Seward
Dowlen, Annie Draughon
Ehrenwald, Rosella
Grizzard, Gertrude W.
Guffigan, Alberta
Hansen, May Bell
Hardison, Frances
Hawkinson, Ethel
Holladay, Pauline
Hughes, Helen Quick
Hundley, Nancy E.
Johnson, Annie Grant
Johnson, Wendel
Keeble, Emmie
Leathers, Lucy Dell
McAlister, Laura Dortch
Meadows, Mary Lucille
Meyer, Dorothy Carrolee
Moore, Margaret Cadle
Moore, Sarah Frances
Norton, Mary Stuart
Pearson, Margaret Bernice
Ralls, Lorene
Russell, Frances
Slaughter, Thelma
Smith, Carolyn Frances
Smith, Mary Elizabeth
Sparkman, Claudia
Spears, Mary
Stall, Laura Elaine
Sudekum, Marie
Vandergrift, Marcie
Verschoyle, Etta Mae
Wakefield, Alice Catherine
Wanser, Billy Maxine
Wetterer, Dorothy Louise
Wherry, Augusta
Wilkinson, Elizabeth
Williams, Emeline
Williamson, Virginia
Wolverton, Evelyn A.
Zwick, Evelyn

SECOND-YEAR PREPARATORY

Allan, Leanora
Anceney, Rae
Barber, Sarita Margaret
Bassler, Frances Mary
Bennett, Virginia Lee
Bridges, Esther
Brown, Pauline
Bryan, Eloise Davidson
Buchanan, Evelyn Mable
Coomber, Lorena Hall
Crowell, Martha Patterson
Davis, Helen C.
Demetros, Christine
Denton, Ethel
Dorris, Margaret
Dudney, Adelle
Dudney, Katherine
Elliott, Dorothy Ann
Erbrich, Ruth
Estes, Henrietta
Fall, Nell
Farrar, Mary Ruth
Folk, Jane Carey
Fordyce, Margaret Louise
Freimuth, Carol
Goodloe, Isabel
Goodpasture, Marie
Graham, Mary
Hafendorfer, Lucille Robinson
Hamilton, Marcella
Harrington, Roberta
Harris, Mildred
Hayes, Minnie
Hayward, Lucy Byrd
Hinson, Mildred Catherine
Holcomb, Alice Elizabeth
Hooper, Florence
Huff, Betty
Ingalls, Charlotte Elizabeth
James, Frances Lee
Jones, Mary Irene
Keller, Margaret
Keller, Mary Elizabeth
Kennedy, Nina Margaret
Logan, Mary Lee
Londino, Rita Mary
McDonald, May Imrie
McFann, Rachel
McGee, Jacqueline
McKelvey, Josephine
Morelock, Elizabeth
Morse, Roslyn
Mulholland, Margaret
Neil, Virginia
O'Connor, Nancy
Oppenborn, Catherine Eda
Parrish, Kathryn
Powell, Sara
Pressley, Elizabeth
Rawls, Annie Mae
Robertson, Elleanora
Saunders, Frances
Schroeder, Margrit
Seyler, Helen
Smith, Eugenie W.
Stallings, Elizabeth
Steger, Mary Mildred
Strang, Margherite Ruth
Sudekum, Sara
Taylor, Sarah
Valaske, Lula
Vaughn, Gertrude Louise
Wakefield, Lucy Anne
Washington, Martha Emily
Wilson, Eugenia
Wright, Betty R.
Wright, Coyce Dews

FIRST-YEAR PREPARATORY

Bandy, Naomi
Beury, Julia Dent
Boyd, Elna Salome
Boyle, Nancy Marie
Brandau, Susan
Brew, Lillian Vance
Campbell, Susan McDonald
Cavert, Grace
Danke, Annette Hield
Dillon, Ann
Edwards, Mary Louise
Ewing, Evelyn
Fleming, Eleanor
Folk, Judith
Gilbert, Elizabeth
Goding, Katherine
Grizzard, Helen Cartwright
Hare, Aileen

Howe, Barbour
Howe, Elizabeth
Johnson, Willie D.
Lahart, Eva Mai
Lasater, Marianna
Luck, Bernice
Lusk, Betsy
Mims, Ella Puryear
Murrey, Catherine
Nave, Thelma
Newbern, Mildred
Nooe, Willa Mina
Norton, Maud Filer
Pearson, Phyllis
Pirtle, Treva
Pruett, Claribel
Puryear, Selwyn
Ragland, Rebekah
Ragland, Regina
Raine, Ann
Ralls, Lucille
Shelton, Marie Sadie
Simmons, Catherine
Sloan, Elizabeth
Smith, Ivadelle
Spears, Martha
Stallings, Marie
Stokely, Martha Alice
Sward, Alice Jeanette
Taylor, Mettie
Thomas, Elizabeth
Tubbs, Kate Pond
Tupper, Louise
Wade, Katherine
Wade, Mary Elizabeth
Walker, Emily Brown
Whaley, Elizabeth
Wood, Grace Carolyn

PREPARATORY SPECIAL

Alexander, Peggy
Bledsoe, Frances
Bledsoe, Virginia
Brandon, Sarah
Brown, Jenita
Cohen, Hazel
Cram, Donald
Cram, Kendall
Cram, Margaret
Culbreth, Ada
Glasgow, Grace Ellen
Glasgow, Mary Belle
Goodwin, Willie
Greer, Ann Amelia
Hall, Jane
Lanier, Mary Elizabeth
McInturff, Lucy
Powell, Frances
Sawrie, Florence
Sensabaugh, Ludie Mai
Walker, Ethel

RECAPITULATION

STUDENTS BY STATES

Alabama	26
Arkansas	20
California	5
Colorado	1
District of Columbia	1
Florida	27
Georgia	23
Illinois	56
Indiana	44
Iowa	15
Kansas	22
Kentucky	30
Louisiana	7
Maine	1
Michigan	36
Minnesota	3
Mississippi	11
Missouri	27
Montana	2
Nebraska	8
New Jersey	4
New Mexico	3
New York	2
North Carolina	9
Ohio	26
Oklahoma	33
Pennsylvania	4
South Carolina	2
Tennessee	385
Texas	96
Virginia	14
Washington	1
West Virginia	23
Wisconsin	9
Wyoming	1
Boarding students from 35 states	597

GRADUATES AND CERTIFICATE PUPILS, 1924-1925

GRADUATE IN THE CLASSICAL COURSE

Helen Louise Murtagh---Iowa

GRADUATES IN THE GENERAL COURSE

Maxine Abbott---Iowa
Mildred Joyce Ashbaugh---Illinois
Evelyn Babers---Texas
Ruth Bailey---Tennessee
Helen Barbee---Illinois
Helen Textor Bittler---Indiana
Carol S. Boedeker---Missouri
Doris Born---Kansas
Pauline Bowden---Georgia
Mary Eleanor Bracy---Arkansas
Marie Brazelton---Texas
Elizabeth Buckner---Illinois
Maribel Buford---Tennessee
Mary Frances Byard---Ohio
Ann Juliette Callihan---Kentucky
Jane Campbell---Tennessee
Caro Louise Christiancy---Michigan
Margaret Clement---Texas
Sarah Margaret Cole---Missouri
Mary Minnetta Cron---Illinois
Alice Roane Cross---North Carolina
Rachel Louise Crowder---Indiana
Luella Joyce Cudlip---Michigan
Carro Daviss---Texas
Helen Elizabeth Dornbusch---Mississippi
Mary Elizabeth Duncan---Missouri
Louise Edens---Texas
Hazelle Lee Edwards---Louisiana
Viola Engler---Tennessee
Elinor Grace Foster---Tennessee
Margaret Francez---Louisiana
Anna Louise Fuller---Missouri
Frances Craft Fuller---Missouri
Margaret Lane Goodwyn---South Carolina
Cora Grace Graybeal---Illinois
Marguerite Gullicksen---Illinois
Eleanor Virginia Guthrie---Tennessee
Ruthe Haldeman---Illinois
Christine Harwood---Tennessee
Ruth Alice Hendricks---Iowa
Ruth Hornback---Missouri
Ernestine Hull---Tennessee
Harriett Hunter---Tennessee
Lloyd Huston---Michigan
Edna Dorothea Huthsteiner---Indiana
Virginia Ann Hyndman---Oklahoma
Helen E. James---Nebraska
Reva May Kemp---Kentucky
Alice Cook Kennedy---Kentucky
Marjorie Alice Kerr---Michigan
Helen Polly Klock---Michigan
Dorothy Knight---Texas
Helen Kohl---Wisconsin
Marie Louise Kullman---Louisiana
Helen Louise Laswell---Kentucky
Lee Archer Lewis---Louisiana
Elizabeth Gilman McCluer---Missouri
Mary Itasca McCullough---Alabama
Martha McCutcheon---Texas
Gertrude Margaret McIntosh---Washington
Ellowee McKee---Texas
Mary McLarry---Texas
Mildred Marsh---Louisiana
Ellen May Martin---Illinois
Evelyn Matilda Mattingly---Tennessee
Thelma Lyle Meade---Virginia
Mildred F. Morrison---North Carolina
Marietta Susan Moss---Illinois
Mildred Merle Mullendore---Oklahoma
Josephine Murchison---Texas
Jane Nicholson---Illinois
Dorothy Owene Norman---Tennessee
Harriet F. Nyce---Ohio
Margaret Ogden---New Jersey
Rosalis Oltorf---Texas
Dorothy Parker---Texas
Irene Poorman---Illinois
Helen Potts---Georgia
Lucille Price---Tennessee
Ina Robbins Rebman---Alabama
Jane Major Reed---Indiana
Jean Irene Richardson---Michigan
Virginia Scholze---Indiana
Mary Alice Skiles---Texas
Katherine Sloan---Tennessee
Dorothy Smith---Texas
Marjorie Blythe Smith---Kansas
Virginia Lurton Smith---Illinois
Sarah Stephenson---Alabama
Elsie W. Stokes---Tennessee
Mary Ruth Strother---Kentucky
Marian Charlton Sullivan---Tennessee
Elizabeth Leslie Tatman---Missouri
Gladys Eloise Taylor---Louisiana
Josephine Isabel Taylor---Illinois
Grace Dean Thomas---Indiana
Mary Joe Turner---Tennessee
Vernele Van Deventer---Illinois
Betty Genevieve Wilson---Ohio
Fay Young---Tennessee
Mary E. Young---Tennessee

GRADUATE IN PIANO

Clemence Thuss---Tennessee

GRADUATES IN EXPRESSION

Julia Garrett---Texas
Berniece Martin---Texas

GRADUATE IN HOME ECONOMICS

Lillys M. Duvall---Kentucky

GRADUATES IN PHYSICAL EDUCATION

Carolyn Bassett---Oklahoma
Louise King Bowden---Georgia
Mary Elizabeth Curry---Michigan
Mabel Lou Gail---Wisconsin
Annie Ruth Jennings---Missouri

CERTIFICATE PUPILS IN THE HIGH-SCHOOL COURSE

Sara Rebecca Bailey---Illinois
Hortense Beare---Tennessee
Jane Bender---Ohio
Lorraine Eleanor Britt---Tennessee
Frances Bush---Tennessee
Maria Leath Calhoun---Tennessee
Kirtlye W. Choisser---Montana
Martha Clement---Tennessee
Helen Janis Cleveland---Nebraska
Josephine Cliffe---Tennessee

Varie Estelle Collier---Tennessee
Elizabeth Creighton---Tennessee
Dorothy Davis---Illinois
Dorothy Jane DeMott---Kansas
Marion E. Dinning---Michigan
Katherine Edmison---Tennessee
Zaidee Lee Foster---Texas
Edith Jenks Gaines---Tennessee
Jane Grice---Texas
Lyda Willis Hackett---Illinois
Sara Frances Hassell---Tennessee
Harriett Hollinshead---Tennessee
Helen Jessie Holt---Tennessee
Helen Howse---Tennessee
Helen Huddleston---Oklahoma
Harriet Virginia Jones---Tennessee
Antoinette Frances Kellum---Florida
Elizabeth Jane Kerr---Illinois
Thelma Beatrice Langdon---Tennessee
Helen Lindsley---Tennessee
Louise Jackson McAlister---Tennessee
Mary Sue McQuiddy---Tennessee
Melissa Matthews---Tennessee
Alline Peake Mitchener---Mississippi
Helen Lane Moore---Tennessee
Mary Daniel Moore---Tennessee
Mary L. Morelock---Tennessee
Lucia Adelaide Olsen---Kansas
Marion Elizabeth Pearson---Tennessee
Elizabeth Shackelford---Tennessee
Marion Hilton Sherman---Georgia
Margaret Shireman---New York
Frances McWilliams Spears---Tennessee
Helen Thomas---Tennessee
Coreine Tincher---Kansas
Mary Alice Tolman---Tennessee
Dorothy Wade---Tennessee
Carolyn Gale Wallace---Illinois
Mary Alexandra Ware---Colorado
Mary Elizabeth Warren---Tennessee
Sarah Savilla West---Ohio
Allie Shivers Willis---Tennessee
Dorothy Mai Yeargin---Tennessee

CERTIFICATE PUPILS IN PIANO

Helen Frances Allen---Tennessee
Sarah Dunlap---Tennessee
Mary McLarry---Texas
Marion Margaret Packard---South Dakota
Frances Patrick---Tennessee
Frances Linnette Scudder---Illinois
Rubye Briggs Sprouse---Tennessee
Mary Alexandria Ware---Colorado

CERTIFICATE PUPILS IN VOICE

Nola Irene Arter---Illinois
Sister Mary Magdalen Kearney---Tennessee

CERTIFICATE PUPILS IN ORGAN

Christine Harwood---Tennessee
Frances Patrick---Tennessee
Frances Stewart---Tennessee

CERTIFICATE PUPILS IN EXPRESSION

Mary Morrill Allen---Illinois
Helen Textor Bittler---Indiana
Elizabeth Carrigan---Texas
Rosa Cochran---Tennessee
Alice Roane Cross---North Carolina
Viola Engler---Tennessee
Velma Jones---Oklahoma
Dorothy Knight---Texas
Marie Louise Kullman---Louisiana
Gertrude Margaret McIntosh---Washington
Ellen Gertrude Morehead---Tennessee
Jane Nicholson---Illinois
Sara Lovell Payne---Tennessee
Irene Poorman---Illinois
Helen Potts---Georgia
Lucille Price---Tennessee
Mary Ruth Strother---Kentucky
Josephine Isabel Taylor---Illinois
Margaret Wise---Tennessee
Fay Young---Tennessee
Mary E. Young---Tennessee

CERTIFICATE PUPILS IN ART

Hettie Ellis---Tennessee
Marguerite Gullicksen---Illinois
Nancy Emaline Hamby---Georgia
Harriet Hollinshead---Tennessee
Thelma Morrow---Tennessee
Alma Sumner Potts---Louisiana
Virginia Scholze---Indiana

CERTIFICATE PUPILS IN DOMESTIC ART

Margaret L. Humphrey---Michigan
Phyllis W. Kehm---Ohio
Katherine Killebrew---Tennessee
Margaret Jane Morris---Ohio
Camilla Josephine Preuit---Alabama

CERTIFICATE PUPILS IN HOME ECONOMICS

Edna Dorothea Huthsteiner---Indiana
Hortense Rayl---Tennessee
Forrestine Pickering---Missouri

CERTIFICATE PUPILS IN SECRETARIAL COURSE

Margaret Barnard Hanby---Delaware
Phyllis W. Kehm---Ohio

CERTIFICATE PUPIL IN PHYSICAL EDUCATION

Dorothea Rosalie Kahn---Ohio

CERTIFICATE PUPIL IN DANCING

Mildred Pool---Kentucky